OLD ENGLISH CHINA

MRS. WILLOUGHBY HODGSON

CR1a
25/1

OLD ENGLISH CHINA

PLATE I. BOW

Figure of Pandora.—Vases, decorated in Chinese style.

OLD ENGLISH CHINA

BY

MRS. WILLOUGHBY HODGSON

AUTHOR OF "HOW TO IDENTIFY OLD CHINA," "HOW TO IDENTIFY OLD CHINESE PORCELAIN," "THE BOOK OF OLD CHINA," ETC.

WITH SIXTEEN COLOUR PLATES BY MRS. DUDLEY FORSYTH, MISS JANET LEVESON-GOWER, AND THE ARTS CO., DERBY, AND SIXTY-FOUR ILLUSTRATIONS FROM PHOTOGRAPHS

LONDON

G. BELL AND SONS, LTD.

1913

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

DEDICATION

TO MY FRIENDS AND FELLOW PEN-WOMEN

ALICE PERRIN

AND

GERTRUDE BAILLIE REYNOLDS

PREFACE

THERE are in these days so many excellent and exhaustive works on Old China that I feel I owe the public an apology for presenting still another volume on this subject. My love for the art of the old English potter and the fascination which his handiwork holds for me must plead my excuse, whilst the large and continued demand for my little book "How to Identify Old China" leads me to hope that the present work may be of interest to the collector.

I have treated the subject in the simplest possible manner as it appeals to me and as I have taught it to others. Technical terms have been avoided, and the appearance to be looked for in body and glaze have been dealt with rather than their ingredients. Short histories of the factories are appended, and also some hints as to housing and arranging a collection. The illustrations include some pieces of more than ordinary interest and value, but to these are added many specimens which may be met with in an average collection, they should therefore prove of use to all collectors. I have purposely refrained from giving a list of sale prices, believing that to those who are not intimately acquainted with the subject these may be a source of mortification and disappointment, a seller being apt to apply the description of a valuable article to one of little consequence. The sale price of porcelain is largely

dependent upon the fashion of the hour, and in Old China fashion is a fickle dame.

The preparation of my book and the gathering together of illustrations has been a pleasant task, rendered so by the kindness and generosity of owners of old English porcelain and others to whom I owe a deep debt of gratitude; amongst these are Mrs. Mundy of Markeaton, who exercised her kindly influence on my behalf and allowed her china to be photographed and painted; Miss Isabel Maunsell, whose practical assistance and sympathy have been invaluable; Mr. Romolo Piazzani, to whose generous expenditure of time and trouble the book owes many of its illustrations; Mrs. Lomax, Mrs. Bedford Fenwick, Mrs. Percy Buckley, Mrs. Sadler, The Rev. H. P. Fraser and Mr. Edward Wilson, to whom my sincere thanks are due.

The following chapters have appeared as articles in "The Connoisseur" and "The Times," and are reproduced by kind permission of the Editors:

The Fry Collection of Bristol Porcelain.
William Littler and Longton Hall.
Billingsley and Pardoe at Nantgarw.
A Plea for the China Closet.

I am also indebted to Mr. T. J. Herbert Baily for permission to reproduce various illustrations which have appeared in "The Connoisseur."

To the authorities at the British Museum and the Victoria and Albert Museum, to Mr. G. H. Dutton and the committee of the Derby Museum, to Dr. Clubb, Mr. Enthwhistle and the committee of the Free Public Museums, Liverpool, to Mr. John Ward,

Cardiff Museum, to Major Garrett, the Coalport Works, to Mr. Robinson, the Old Crown Derby Works, to the Royal Worcester Works, I am much indebted for the facilities which have been given me to view specimens and the help and advice I have received in choosing and arranging these as illustrations.

To Mr. Albert Amor, St. James Street, Messrs. Stoner and Evans, King Street, St. James's, Messrs. Law, Foulsham and Cole, South Molton Street, and to Mrs. Trevor, Baker Street, I express my grateful thanks for their courtesy and for the loan of blocks and gifts of photographs of specimens from their galleries which have added materially to the interest and value of the book.

To other writers my thanks are chiefly due; it is they who have done the spade work, who have unearthed documents and references relating to the manufacture of old English porcelain, bringing the subject into order and arranging it so that later writers like myself can with pleasure carry on the work, adding it may be a stone here and there to the fabric they have raised. I would specially make acknowledgement to Professor Church, the late Professor Jewitt, the late Mr. J. G. Nightingale, Mr. R. L. Hobson, Mr. R. W. Binns, Mr. William Turner, Mr. Edward Dillon, Mr. W. Burton, the late Mr. H. Owen, Mr. Frederick Lichfield, the late Mr. W. Bemrose and the late Mr. John Haslem, the study of whose works has given me hours of pure enjoyment and has enabled me to add my small contribution to the library of English Ceramic Art.

LONDON,
October, 1913.

LIST OF CONTENTS

	PAGE
The Collector	1
Bow	9
Chelsea	21
Derby	39
Pinxton	64
Plymouth	68
Bristol:	
The Fry Collection of Bristol Porcelain	75
Bristol Figures and Plaques	86
New Hall	89
Liverpool	93
William Littler and Longton Hall	98
Salopian—Caughley, Coalbrookdale, and Coalport	111
Rockingham	118
Spode	123
Davenport	126
Mason	128
Old Hall	132
Minton	134
Ridgway	136
Wedgwood Porcelain	138
Lowestoft	140
Worcester	149
Nantgarw	168
Billingsley and Pardoe at Nantgarw	170
Swansea	176
Church Gresley	183
How to Arrange and Use Old China	186
A Plea for the China-Closet	191
Index	197

LIST OF COLOUR PLATES

PLATE		FACE PAGE
1.	BOW. Figure of Pandora.—Vases, decorated in Chinese style. *Frontispiece*	
2.	BOW AND CHELSEA. One of a pair of Bow Candlesticks.—One of a pair of Chelsea Candlesticks, Aesop's Fables. *By the courtesy of Mr. Albert Amor, St. James's Street*	10
3.	CHELSEA. Figures of Bellona, Mercury, and Diana. Mark, gold anchor.	22
4.	DERBY. Plate, painted with flowers and fruit.—Plate, "Trotter Pattern." Red Duesbury mark. *From the Collection of Mrs. Mundy, of Markeaton*	40
5.	DERBY PATTERNS	54
6.	DERBY. Ewer, with painted and raised decoration.—Figure of Dog, Chelsea Derby. *From the Author's Collection.*—Cup and Saucer. Blue mark, early period. *From the Collection of Mr. Romolo Piazzani* . .	62
7.	PLYMOUTH. Bell-shaped Mug, in Chinese style, a design used later at Worcester.—Vase and Cover, flower decoration. *From the Schreiber Collection, Victoria and Albert Museum.*—Pepper Pot, painted in blue under-glaze and red over-glaze, a style of ornament adopted at Lowestoft. *From the Author's Collection*	68
8.	BRISTOL. Vase, painted with birds, foliage, and landscapes, gilt.—Vase, with shagreen ground and Japanese decoration in Kakiyemon style. *From the Fry Collection, by kind permission of "The Connoisseur"* .	76
9.	SALOPIAN. Cup and Saucer, Dresden style. Mark, crossed swords.—Dessert Plate, apple-green border, gilt, flower decoration.—Plate, flower painting, blue and gold line border. *From the Collection of Mr. Romolo Piazzani*	98
10.	COALPORT. "Indian Tree." Mug. *Famille rose* pattern used at this factory. *From the Collection of Mr. Romolo Piazzani*	112
11.	"CLOBBERED," IN STAFFORDSHIRE. Cup and Saucer, blue under-glaze, "Clobbered," probably Mason.—Chinese Plate, blue under-glaze, "Clobbered," in Staffordshire. *From the Collection of Mr. Romolo Piazzani*	128
12.	NEW HALL, MASON. New Hall helmet-shaped Cream Ewer.—Mason's ironstone Plates and Coffee Mug. *From the Collection of Mr. Romolo Piazzani*	130

PLATE FACE PAGE

13. LOWESTOFT. Coffee Pot, characteristic shape, painted with garden flowers.—Tea Cup and Saucer, from the Potter Service.—Inkpot, made for Mr. Hewlin Luson. *From Mrs. Bedford Fenwick's Collection* 140

14. WORCESTER. Chinese and Sèvres patterns used at Worcester. *By the courtesy of Messrs. Law, Foulsham, and Cole, South Molton Street* . 150

15. WORCESTER. Vase, in Japanese style. *By the courtesy of Messrs. Stoner and Evans, King Street, St. James's* 162

16. SWANSEA. Plate, painted with apples. By Morris. *From Mrs. Percy Buckley's Collection.*—Plate, with garden flowers. By Pollard. *From Miss Isabel Maunsell's Collection.*—Plate, painted with wild roses, speedwell, and wild strawberry. By Pollard. *From the Collection of the Author* 176

LIST OF BLACK-AND-WHITE ILLUSTRATIONS

PLATE		FACE PAGE
1.	BOW. Knife-handle; White Prunus Tureen; Cup and Saucer, Japanese decoration.—Sauce-boat, Chinese decoration	12
2.	BOW. Partridge Dish, Blue and White Mug, Dish and Teapot	14
3.	BOW. Boy in bocage, Shepherd and Shepherdess, Quail Pattern Dish, *Famille rose* Dish	16
4.	CHELSEA. Small Figures, Candlesticks, Plate Blue and White. Plate with apple and insects in colours.—Moulded Cup, octagonal Cup and Saucer, "Bee and Goat" Jug	24
5.	CHELSEA. Cup, Moulded leaf decoration; Octagonal Teapot, Japanese pattern.—Octagonal flanged Bowl, painted Aesop's Fables.—Longton Hall Figure with Shell	26
6.	CHELSEA. Cup and Saucer in Meissen style, Chinese Cup and Saucer painted at Chelsea	30
7.	CHELSEA. Dishes and Plates decorated with fruit, flowers, birds, and foliage with coloured, gilt backgrounds	32
8.	CHELSEA. Figure of Cockatoo on tree.—Large two-handled Vase by Sprimont.—Figure of owl on branch	34
9.	CHELSEA-DERBY. Pair of Candlesticks.—Worcester Dessert Dish in yellow and pink	36
10.	CHELSEA. Figures of Mrs. Cibber and David Garrick in Costume, Shepherd and Shepherdess.—Cabbage Dish	38
11.	CHELSEA AND CHELSEA-DERBY. Group consisting of Figure, Dishes, Jug, Sauce-boats, Plates, Teapot and Stand, etc.	42
12.	CHELSEA-DERBY. Plate, green wreath decoration.—Derby Plate in Empire Style.—Heart-shaped Derby Dish, Japan pattern	44
13.	DERBY. Tray painted by W. Billingsley	46 (1)
14.	DERBY. Dish and two Plates painted with flowers attributed to Billingsley	46 (2)
15.	DERBY. Group.—Teapot with landscape by Boreman.—Plate, square landscape panel. — Bell-shaped Vase. — Figure, "Falstaff." — Plate painted with flowers by Rouse.—Plate with large named flowers.—Biscuit Figure, "French Shepherdess"	48

PLATE FACE PAGE

16. DERBY. Group.—Oviform Vase, gold striped background, figure, and landscape panels in colours.—Oval Dish, flower painted.—Two-handled Vase, blue ground, gilt, landscape panel.—Pair of Figures "Mansion House Dwarfs."—Saucer-shaped Dish painted with flowers and landscape 52
17. DERBY. Figures of Nancy Dawson and Woodward in character.—Group, "Spinning."—Pair of Candlesticks, "The Musicians." 58
18. DERBY. Modern Derby Figures 60
19. PINXTON. Group.—Teapot, Cups, Saucers, Plate and Sucrier, pale pink background gilt, landscape panels.—Sauce Tureen, white ground, flowers attributed to Billingsley 64
20. PINXTON. Group.—Mug, white, gilt, landscape panels in red monochrome. Saucer-shaped Dish and Cream Jug, white, gilt, arabesque ornaments and landscapes.—Teapot, Cup, Coffee Mug, canary ground, gilt, landscapes in colours.—Tray, pink ground, gilt 66
21. PLYMOUTH. White rock and shell Stand for Plovers' eggs.—Set of shell Salts in blue and white 70 (1)
22. PLYMOUTH. Bowl showing spiral ridges, flowers painted in colours.—Teapot in Chinese style.—Bell-shaped Mug painted with flowers and gilt. 70 (2)
23. PLYMOUTH. Figure of Peacock in Chelsea style.—Vase painted with exotic birds.—Bristol Biscuit, Bird on stump.—Bell-shaped Mug painted with flowers and birds.—Chocolate Pot and Cover painted with fruit. Jug decorated in colours with exotic birds 72
24. PLYMOUTH. Set of Figures, "Four Quarters of the Globe." . . . 74
25. BRISTOL. Sucrier, Cover, and Stand decorated in laurel green and gold.—Teapot in "Lowestoft" style.—Teapot with flowers in Japanese style . 78 (1)
26. BRISTOL. Quart Jug with flowers, date, and monogram.—Cup and Cream Jug painted with flowers in pale blue by W. Stephens 78 (2)
27. BRISTOL. Chocolate Cup, Cover, and Stand with medallion portraits in Dresden style.—Cup, Saucer, and Bowl ornamented with a cursive B in small blue blossoms.—Cup and Saucer edged brown, painted with flowers and wreaths of green leaves 80 (1)
28. BRISTOL. Fluted Sucrier, Cover, and Stand with garlands of flowers.—Plate with gold and gray ribbon border.—Saucer-shaped Plate with orange red and green scroll border 80 (2)
29. BRISTOL. Plate painted with flowers, gold and ribbon border.—Vase and Cover with panels of birds, flowers, and foliage, landscapes in pink and blue.—Hexagonal Vase with perforated neck and shoulders encrusted with flowers, panels of landscapes in monochrome, gilt . . . 82

PLATE FACE PAGE

30. BRISTOL. Two-handled Chocolate Cup and Stand with pierced ring, painted with flowers in colours.—Plate decorated with gilding and roses in Sèvres style.—Plate painted with flowers and insects in colours, centre surrounded by diaper in purple lustre 84
31. BRISTOL. Figures, "The Rustic Seasons," "Milk Maid," and "Shepherd." 86
32. BRISTOL. Biscuit Figure and floral Plaques 88
33. TORKSEY AND NEW HALL. Torksey Plate painted in Chinese style and with flowers.—New Hall Cups and Saucers decorated in colours . . 90
34. LIVERPOOL. Mug, transfer-printed portrait of General Wolfe.—Plate from service made for the Corporation of Liverpool at Herculaneum, with the City Arms in centre.—"King of Prussia Mug," signed "Gilbody" 94
35. LIVERPOOL. Small bat-printed Jug in pink and other colours.—Bell-shaped Mug in colours, Chinese style, signed "Richard Chaffers."—Teapot, transfer-printed in black, signed "Sadler."—Large Mug with Chinese subjects in colours 96 (1)
36. LIVERPOOL AND LONGTON HALL. Part of Tea Service with landscape panels and moulding, made at Herculaneum.—Longton Hall Teapot, painted with birds on branches and detached sprigs 96 (2)
37. LONGTON HALL. Tea-poy decorated in Chinese style from the Enoch Wood Collection.—Fluted Tea-cup with blue border and flowers in colours. Saucer with blue border and bird on branch.—Fluted Chelsea-Derby Cup and Saucer with birds on branches and insects in colours . 100
38. LONGTON HALL. Cabbage-leaf Bowl decorated on white in green and pink.—"Leaf Bason," white, moulded, painted in blue under-glaze.—Vine-leaf Dessert Dish in blue and white.—Large Jug, moulded panels blue and white 102
39. LONGTON HALL. Figures of Market Woman and Gentleman.—Large Vase encrusted with large flowers and birds, painted with flowers and birds in colours 106
40. SALOPIAN. Caughley Turner.—Blue and white Cabbage-leaf Jug.—Tea-poy, Cups and Saucers, Willow pattern, gilt.—Sauce Tureen, moulded basket pattern painted with flowers in blue under-glaze . . . 114
41. SALOPIAN. Coalport. Modern Dessert Dish painted by Howard.—Plate with flowers and fruit by Chivers.—Plate, water, rushes and fish by Simpson 116
42. ROCKINGHAM. Fawn-coloured Greyhound on bright blue plinth.—Pair of Figures holding baskets.—Figure of girl riding goat.—Figure of child with lamb.—Triple Spill Holder, pink, painted with landscape, gilt 118

PLATE FACE PAGE

43. ROCKINGHAM. Basket, pale blue, gilt, raised flowers.—Vase, claret ground, moulded and gilt, panel of flowers.—Plate, green ground, landscape panels, gilt.—Vase encrusted with flowers, gilt, landscape panel . . 120

44. ROCKINGHAM, MINTON, RIDGWAY, CHURCH GRESLEY. Rockingham Plate, part of Service made for William IV.—Minton Plate decorated in Sèvres style with fruit and flowers, Rose du Barry border, gilt.—Vase, landscape decoration, Ridgway.—Church Gresley flower-pot, canary ground, gilt.—Pair of China Shoes.—Toy Cup and Saucer . 122

45. SPODE. Teapot and Stand painted with flowers in Chinese style.—Tea-cup and Saucer moulded, gilt and coloured 124

46. OLD HALL, MASON. Sauce Tureen, blue ground, gilt, flowers in colours. —Meigh, Old Hall. Large Vase and Cover, white, raised figures, pagodas and foliage in Chinese style.—Mason Plate, "Lowestoft" decoration 132

47. WEDGWOOD. Teapot, white, gilt, painted with flowers in colours.—Cup and Saucer with flowers in colours.—Sugar Basin and Stand decorated with flowers and butterflies in red and gold 138 (1)

48. STAFFORDSHIRE. Three Vases, yellow ground, painted in colours in Chinese style 138 (2)

49. LOWESTOFT. Blue under-glaze. Cornucopia hanging Flower Holder.—Flower-painted blue and white porcelain. Coffee-pot and Octagonal Plate, powder blue, Chinese decoration in white panels.—Wheel pattern Cup and Saucer.—"Blue Dragon" Mug 142

50. LOWESTOFT. Two Mugs, blue transfer.—Coffee-pot with Chinese decoration in blue under-glaze. 144

51. LOWESTOFT. Two Saucers showing renderings of the "Redgrave" pattern.—Plate with decoration in the style of the Chinese *Po-Ku*.—Back of Plate showing Worcester Mark 146

52. LOWESTOFT. Group.—"Mandarin" decoration. Flower and ribbon patterns in colours. Blue and white. Blue under-glaze with red over-glaze.—Bowl, transfer-printed in black.—Teapot painted with cornucopia and flowers in colours.—Bowl in blue and red, slightly gilt . . 148

53. WORCESTER. Blue and White.—Moulded Cabbage-leaf Jugs.—Flower designs, "The Eloping Bride," "Wild Duck" 152

54. WORCESTER. Transfer-printed.—King of Prussia Jug, Liverpool.—King of Prussia Mug, Worcester.—"Tea Party."—Freemason's Arms, Worcester Lodge.—"Milk Maids," "L'Amour," "Ruins" . . . 156

55. WORCESTER. Tray, scale blue, painted with insects, birds and flowers in small panels.—Set of three Vases and Covers, blue scale ground, gilt panels of birds, foliage and flowers 158

PLATE		FACE PAGE
56.	WORCESTER. Plates, "Lord Coventry" pattern.—Blue Scale Jug, Vase and Mug, with panels of birds, ruins and flowers	160 (1)
57.	WORCESTER. Teapot enamelled in colours.—"Chrysanthemum" or Japanese Fan pattern Cup and Saucer.—Plate, "Royal Lily" pattern.—Basket Dish, blue and white	160 (2)
58.	WORCESTER. Group of Mugs, Vases and Tea-poys in blue under-glaze and in colours	164 (1)
59.	WORCESTER. Group of Plates of various periods in colours	164 (2)
60.	WORCESTER. Plate, in blue under-glaze and *famille-rose* over-glaze.—Grainger Plate, "Blue Dragon."—Chamberlain Plate, figure of an Oriental in centre.—Plate, Coat-of-Arms and Crest of the Earl of Erroll.—Pair of Bow figures.—Dish with circular pierced sides painted in colours	166
61.	SWANSEA. Cup and Saucer and Plates painted by Billingsley	170
62.	Cup and Saucer and Plate painted by Pardoe	174
63.	NANTGARW AND SWANSEA. Plate and Cup and Saucer painted with landscapes.—Sucrier, painted by W. W. Young.—Plates painted with fruit and flower subjects	180
64.	CHELSEA. Figure of John Coan, the "Norfolk Dwarf"	186

OLD ENGLISH CHINA

THE COLLECTOR

THE collector as a study is almost as interesting as his collection, his reasons for becoming one being wellnigh as numerous and varied as the articles he collects. In Mr. Bernard Shaw's inimitable "Fanny's First Play" one of the critics in the last scene says "Tell me who wrote the play" (or words to this effect) "and I will tell you what sort of play it is." We might enlarge upon this. Show me a man and I will tell you the sort of collection he will make, or show me the collection and I will describe the man.

The question "Why do we collect old English china?" is one with many answers. The first and best surely lies in the love and reverence we bear for those things which belonged to, and were treasured by, our *near* ancestors. A feeling something akin to that which pervades our senses as we untie and peruse a packet of letters yellowed by time, written in the flowing delicate hand of our great-grandmothers and couched in terms a trifle stilted, perhaps, but wholly courteous and tender. These things, reminiscent of an age which in the vast cycle of time is but yesterday —an age of gentle manners, and simple tastes, to which hurry, bustle, and turmoil were unknown—these things must have a more personal meaning to us than those which breathe of ages long dead and gone, of the Egyptian, Roman, or Greek.

Then the history of old English porcelain is fraught with mystery and romance, and might well be said to have been written in the heart-blood of the potter; for it is no exaggeration

to say that in some cases he laid down his life for his art, and in many he paid for it with his health and friends as well as with his purse. He set himself an ideal, a high standard of excellence in the "wonderful porcelain of the Indies," the beautiful and unrivalled work of the Chinese potter, and did not rest till this had been attained. Succeed he did, but at how great a cost will never be fully known. Almost without exception he died poor, neglected and unrecognized, the only monument to his memory being built with his own hands in those valued treasures of our collections to-day.

Many and pathetic are the tales which could be recounted of the potter of old, from Bernard Palissy, who, after sixteen years of indescribable struggle and privation, destroyed all that he had made rather than give to the world anything which was not perfect; to William Littler, of Longton Hall, who from affluence died in poverty and was not recognized as one who had triumphed till almost fifty years after his death.

No more tragic history could be read than that of William Billingsley, potter and artist, a man with an ideal, condemned to a life of wandering and poverty, but whose porcelain has never been excelled; and his was by no means the only instance of a life-long struggle ending in apparent failure.

They were artists, these men, and as such were proverbially improvident; and the vicissitudes of the factories at which they worked caused them to play a constant game of general post, a game which was responsible for the conveying of patterns and designs from one factory to another, and no doubt also accounts for the straits and poverty to which some of them were reduced. The nomadic habit became second nature; they were seldom satisfied, and high salaries alternated with days of leanness and poverty. The late Mr. Sampson Hancock recounted to Mr. Edward Bradbury[1] a touching story of one of their number: he said, "A

[1] "Yorkshire Weekly Post," 12 May 1894.

novelist might find material in it for pathetic incident. The facile fingers of its hero had earned him fame in the fictile Art. His pencil was in great request. He had a son who went across the Atlantic to challenge the chances of the New World. A change, in the meanwhile, came over the father's fortunes—his hand lost its cunning; prodigality and drink drifted him into destitution. The son prospered in America. He wrote repeatedly for the old man to share his new home, sending him money by way of travelling expenses. The sire as often promised to come; but the money was otherwise expended. At last the son decided to cross the Atlantic and escort his father to the United States. Just as the son was leaving New York for Liverpool the father decided to leave Liverpool for New York. The two passed each other in mid-ocean. The old man wandered about Broadway, gray-haired, destitute, desolate, alone amid a crowd. In a shop window his eye caught sight of some china painting of flowers and fruit that bore his name but was not his work. The pieces were labelled at a fancy price. Frenzied with drink and a sense of the impudent imposture, he hurled a stone through the window. The same night he died of neglect in the police cells!"

It is the perusal of the story of the lives of these men and the romantic early history of porcelain, which brings home to us the knowledge of how nearly we missed having this beautiful fabric. Had it not been for the Chinese the world would probably have remained content with articles of pottery. Surely then it is not surprising that we find a special interest in the early products of the old English china factory.

From the romance which clings to the subject as a whole we come to the stories attaching to the pieces we have ourselves brought together; these, if they are recorded, cannot fail to be a source of pleasure to ourselves and to others in after years. The collector who makes notes of the history of his treasures as far as he knows them, keeps account of their price if bought, and

the circumstances in which they came into his possession, is engaged in compiling a wonderfully interesting record and one which, should it ever be necessary to dispose of the collection, would be of great use and value. For this purpose my recently published "Book of Old China" was arranged with tabulated pages upon which a description, how acquired, price, date, and general remarks can be entered.

But if we bring to our collecting a spirit of veneration, a love for the thing and that for which it has stood in the past, it must always be painful to hear the oft repeated questions "What is it worth?" or "What did you give for it?"—questions which seem to be of first importance to some collectors. We should, however, deal gently with the questioner, for bargain hunting has great fascinations, and unless the hunter has deep knowledge, his favourite pastime is fraught with many and expensive pitfalls. He has, in these days, a better chance of making a good investment by patronizing a respectable dealer than in searching out-of-the-way corners where, it may be, an undesirable piece has been deliberately planted. If, however, he has knowledge, the quest gains in excitement, is robbed of danger, and adds to the interest of his collection, providing always that his possessions have attractions other than those of mere money value.

"What kind of china shall I select?" and "Is it still possible to make a collection?" are questions frequently asked. To the first the answer must of course depend to a great extent upon the purse of the inquirer. To buy fine pieces of Chelsea, Worcester, Derby, Bristol, and Plymouth may still be looked upon as an investment because such pieces will always command good prices, but they are costly and are of course liable at any time to be broken. Specimens which have formed part of any well-known collection are the most desirable and the labels (if any) attached to them should be carefully preserved.

It is still quite possible to make a collection which would be

interesting, and only moderately costly, from porcelain of the less known factories, such as Rockingham, Coalport, Lowestoft, Spode, Davenport, and others, making a speciality of one factory or more; and it is interesting to unearth pieces which bear some particular form of decoration used at several factories. Some collectors specialize in colour, others in a particular article, and at the present time it would be of interest to bring together early Staffordshire china. This is a branch which so far has had little interest, but Spode porcelain is in these days eagerly sought after, that of Davenport and New Hall commands attention; why not those of Riley, Ridgway, Copeland, and early Minton?

Not the least interesting point about old English china is that all the collector's faculties have to be brought into play whilst making a collection; it is absolutely necessary that the sense of touch, sound, and sight should be cultivated to a very high degree. Of Chinese porcelain it is easy for one who knows the characteristics to say "This is Chinese"—it cannot be mistaken for English or for Continental. But to distinguish between the English factories is far more difficult. Even in our Museums, arranged by those who have given years of study to the subject, we have noticed of late that pieces marked Worcester have been relegated to Lowestoft, supposed specimens of Bow to Longton Hall, and other changes have been made. I was once asked by the greatest living authority on old English porcelain to name the factory at which a certain teapot had been manufactured, and I felt ashamed to be unable to do so; when I turned the question upon the inquirer he said at once "I do not know, I cannot tell." I think this is the true academic spirit as applied to this subject. There are and always will be pieces which cannot with any certainty be classified, and I have no hesitation in saying that this fact adds greatly to the fascination of collecting. When we remember the wanderings of the potter it does not surprise us that the body and patterns

used at several factories should resemble one another. As far as the body is concerned, in the early days this differed considerably at the various factories, but later bodies used at the beginning of the nineteenth century are not so easy to identify, because the same ingredients were employed, and as time went on a common recipe was used.

There is a great deal which the collector can *learn to see* that is very difficult to describe in writing. He should train his sight by comparing pieces of which he knows the origin, and by examining them over and over again under a magnifying glass. To some people the sense of touch conveys almost as much as the eyes, and to educate this it is necessary to finger specimen after specimen if possible without looking at them. To rely upon patterns is to court disaster. The more we know about it, and the longer we study English china, the greater our difficulty in attributing to a given factory any particular pattern, and in a lesser degree this applies to marks. The Chinese copied their old wares, marks and all, not with intent to deceive but because to copy was to produce an exact imitation; the English potter was not animated by so pure a motive, he copied with intent to deceive and his want of rectitude has perhaps enhanced the value of some of his wares to the collector of to-day.

It would seem hardly necessary to sound a warning as to forgeries, this having been done frequently of late, but it is very necessary to be equipped with knowledge as to what to avoid. Forgeries generally hail from France and should not be difficult to detect by one who has examined a piece of French porcelain and noted its characteristics: the colour white as snow, the paste covered with a glaze which seems to be one with it and which is colourless like the body, cold and glittering. When looked through it is pale gray, and a piece of French porcelain bearing a Worcester mark can be detected by the absence of the green tinge and the characteristic glaze of this factory, whilst a forged Derby mark

will be found upon a specimen which, when examined, lacks the straw colour of the genuine article.

A thought which brings home to us that there is much more than the mere gratification of acquiring antiques in the bringing together of a collection is suggested by a writer who says "The productions of the Potter's Art more perfectly adapt themselves to the fashion of thought and the fancies and ideas of each successive generation of men than those of any other human industry." Surely this is true. Where, for instance, could we find the taste of the eighteenth century better expressed than upon a Chelsea figure? Study it. Here in the dainty shepherd or shepherdess we find exponents of the fashion for country pastimes delighted in by Marie Antoinette and her Court at the little forest farm near the Trianon. Scan the features of this rustic couple; you will be surprised to note that they are classic and refined, taken no doubt from some old Roman or Greek sculpture and expressing the admiration of our ancestors for classic ornament such as was employed by Josiah Wedgwood. Would you wish to adopt the dress of their period? Then take them as models, none could be better.

That collecting old china is a time-honoured taste is sometimes forgotten. Centuries ago the Chinese virtuosi brought together valuable collections, and it was considered an honour to be allowed to gaze upon these treasures. A writer in the sixteenth century speaks of those wonderful pieces which were stored in the temples; he says "On the days of New Moon and of Full Moon I often went while at the capital (Pekin) to the Fair at the Buddhist Temple Tz'ŭ ên ssŭ, where rich men thronged, to look at the old porcelain bowls exhibited there, porcelain being far more valued than precious jade."

Francis I of France had a fine collection for which a certain gallery was set apart. Queen Mary II possessed a cabinet of old china which, with its contents, may still be seen at Hampton

Court. Horace Walpole loved his collection, and Charles Lamb found delight and fascination in porcelain exceeding that of any other art. Well may we then flout the opinion of Lord Macaulay, who censured the hobby as "a frivolous and inelegant fashion for grotesque baubles."

BOW

IN no factory was the influence of the Chinese potter more keenly felt and expressed than at Bow, the most interesting and ancient of English porcelain manufactories, the origin of which is shrouded in mystery. The first information concerning the making of China at Stratford-le-Bow is contained in a patent taken out by Thomas Frye, of West Ham, described as a painter, and Edward Heylyn, of Bow, a merchant, for the making of porcelain, containing, amongst other ingredients, "an earth the product of the Cherokee Nation in America, called by the natives Unaker." This was in 1744. It would seem that about this time works were established, or that some older factory—which according to tradition was working in 1730—was used, for we are told that Frye became manager, and that two merchants named Weatherby and John Crowther owned the undertaking.

In 1748 Frye took out another patent, which he gives at great length, but which is worded—no doubt intentionally—in so cryptic and mysterious a manner as to puzzle rather than assist in a true understanding of the composition of his porcelain. He retired from the works in 1759 and died in 1762, in which year Weatherby also died. In the following year Crowther became bankrupt, but seems to have retained an interest in the concern. In 1776 William Duesbury bought the factory and removed the stock and moulds to Derby.

It is from newspaper advertisements that we obtain most of the information about the old Bow factory. On March 5, 1753, one of these is addressed to "all painters in the Blue and White

Potting Way, and Enamellers on China Ware." . . . "Painters brought up in the Snuff-Box Way, Japanning, Fan Painting, etc., wherein if they succeed they shall have due encouragement." . . . "At the same House, a Person is wanted who can model small figures in Clay neatly."

Advertisements of Sales[1] of the productions of the Bow porcelain manufactory appeared year after year, and from them we gather that "Figure groups, Jars, Beakers, Birds, and Beasts" tea and other services, and blue and white china, were sold.

On April 7, 1757, appeared a notice in the "Public Advertiser": "The very extensive and valuable productions of the manufactory of Bow China, or Porcelain, consisting of Epargnes, Branch Candlesticks, Services for Desserts, etc., exquisitely painted in enamels, and Blue and White, also a large assortment of the most useful China in Lots for the use of gentlemen's Kitchens, Private Families, Taverns, etc." . . . "All Orders are received and executed as usual at the Bow China Warehouse in Cornhill, at which Place they are now frequently bringing in new Patterns of various fine things from the Factory." Again, on April 15, "To be sold cheap, at Mr. Hughes, Iron-monger in Pall Mall, Several Lots of Bow China particularly, the fine curious Inkstand." . . . "We hear that this Day and To-morrow will finish the Sale at the new Auction Rooms in Spring Gardens, of the Bow China, and that there will be exhibited large Table Services of the finest old Japan Patterns, with Jars, Figures, very fine Epargnes and ornamental Pieces more extraordinarily executed than any yet." Some of these sales took place in Pall Mall, and it would seem that the Terrace in St. James's Street was at that time, as at this, a favourite locality with China dealers.

The last sale took place in May 1764. The Bow Factory

[1] These may be seen in the British Museum and in Mr. Nightingale's "Contributions towards the History of English Porcelain," but as this book was printed for private circulation only, it is not often met with in these days.

PLATE 2. BOW AND CHELSEA

One of a pair of Bow Candlesticks.—One of a pair of Chelsea Candlesticks, Aesop's Fables.

By the courtesy of Mr. Albert Amor, St. James's Street.

was at this time at a somewhat low ebb financially. In this sale was included "A rich and elegant Tea and Chocolate Equipage of the curious and rare Tuscan manufactory. This Inimitable Superb Set was first intended by the Marquis Ginogi for the late Grand Duke of Tuscany." It would be interesting to know of what the "Tuscan" pattern consisted.

From the Memorandum Books of John Bowcock, clerk and traveller at the factory, which came into the possession of the late Lady Charlotte Schreiber, we learn that the factory was called "New Canton," and on the authority of Thomas Craft, a painter at Bow, we gather that "the model of the buildings was taken from that at Canton in China." Unfortunately, no picture or old print of the period has been found which shows this very interesting erection. It accounts, however, for that inscription found upon some small round inkstands, "made at New Canton," and the date 1750 or 1751. These little circular inkstands are decorated with sprays and sprigs of flowers generally in Japanese taste, and are now rarely met with outside museums. As a child I had one offered to me for two shillings; the inscription, however, was my undoing. A small brother remarked, "If it's *new* Canton, it can't be old," and as I had set out to buy old china I left it with a sigh, for somehow even then it seemed to me to possess most persuasive fascinations. In the collection of the late Mr. Henry Willett, of Brighton, was an inkstand of similar shape, decorated in under-glaze blue, bearing the inscription, "Edward Vernon, Esquire, 1742," which in body, glaze, and colour closely resembled the New Canton pieces. This is the earliest date which appears upon any piece of English porcelain, and points to the possibility of older works at Bow than those of Weatherby and Crowther.

In 1868, during some excavations on the site of what is now Messrs. Bell and Black's match factory at Bromley-by-Bow, a quantity of moulds and fragments were found, and these have

been very useful in assisting in the identification of this porcelain both as to the body used and decoration employed. In Illus. No. 1 will be seen a pistol-shaped knife handle, made in one of the moulds found on this occasion. It is entirely in white, ornamented with raised moulded scrolls, and looped-up wreaths.

Bow porcelain, which contained a large proportion of bone ash, is soft like Chelsea, which it greatly resembles, but as several recipes were used in its composition, it is not possible to give a description which will apply to all pieces. Many specimens have a distinct green tinge when looked through, others are so thick as to be almost opaque and the light can only be seen here and there, as, for instance, in a fluted piece where the fluting is thinnest. There is, however, one characteristic which is frequently met with, but which must not always be looked for; this is the discoloration which occurs at points where the glaze is thin, or at the bottom of pieces uncovered by glaze. It would seem that the body has become slightly decomposed and the appearance presented is as though the piece had been baked and burnt in an oven. This kind of discoloration is only met with in Bow and Chelsea porcelains.[1] It will be noticed here and there sometimes as mere specks upon a white piece with moulded or raised decoration, and at the bottom of mugs, sauce-boats, and other specimens decorated in under-glaze blue, or in colours over glaze.

Upon pieces with raised decoration the glaze will often be found to be thick, filling up the interstices, and upon large specimens, such as plates and dishes, it is frequently crazed, as upon Chelsea China.

During the early days at Bow, a large quantity of porcelain

[1] More modern china, such as late Derby and Staffordshire of the early nineteenth century, is frequently discoloured, but when examined external evidence will generally be found that it has suffered from rough usage, has been employed for baking purposes, or has passed through a fire.

PLATE I. BOW

1. White Tureen with raised prunus flowers.—2. White Knife-handle from one of the moulds unearthed in 1868.—3. Sauce-boat with moulded designs, enamelled in colours in Chinese style.—4. Fluted Cup and Saucer, flowers in Japanese taste.

1 *and* 4. *From the Victoria and Albert Museum.*—2 *and* 3. *From the Collections of Mrs. Nesfield Cookson and the Author.*

was decorated in the style of the Chinese *blanc-de-Chine*, a decoration also employed at Chelsea, St. Cloud, Dresden, and other Continental factories (see Illus. No. 1). The prunus or hawthorn pattern is most frequently met with, though occasionally we find a group of raised roses and lilies. Flowers, sprays, and branches, moulded in relief, form the sole decoration of such pieces, the whole being carried out in white upon white, edges even being ungilt and uncoloured. Dinner and tea services were ornamented in this style, some pieces, such as tureens, being of large size. Again, we have figures, animals, birds, rock-work stands for sweets, mustard-pots, and many other articles in pure white, and it is such pieces which frequently show discoloration.

Amongst white figures the best known are Kitty Clive and Woodward, as "The fine lady and gentleman." The lady stands upon a heavily moulded plinth, and might be described as a crinoline figure from her distended draperies of the Georgian period; the gentleman wears a court suit and three-cornered hat. Another well-known figure is that of the Sphinx with head of Peg Woffington. Of animals we find the dog, notably a pug upon a cushion, and a setter, parrots, and other birds all in white. An early piece in the Victoria and Albert Museum is a small mustard-pot made in exact imitation of a wooden piggin[1] with handle at the side and with a dainty little spoon. Rock and shell sweet stands, salts, and sauce-boats, carried out in all white, were not only made at Bow, but were manufactured at Chelsea and at Plymouth (see Illus. No. 21). Such pieces must, therefore, be carefully examined before being classified. Some of these rock-pieces are slightly ornamented in a bright shade of cobalt-blue which has run in the firing. Very little gold was used in the early

[1] A piggin was a small vessel with handle at one side used in Staffordshire in the seventeenth and eighteenth centuries for the purpose of ladling out the liquor brewed in the tyg.

days at Bow, and we find the edges of services either uncoloured or painted red or chocolate brown. Chinese decoration, and that of the famous Japanese artist Kakiyemon, were largely employed (see Illus. No. 1).

In the British Museum is a mug with green diaper border in pure Chinese *famille verte* style, and many pieces of underglaze blue were ornamented with Chinese ladies and children, emblems and symbols, diapers, rocks and trees, which are exact imitations of the originals. Sometimes the forms of decoration are curiously mixed, as, for instance, upon a pair of octagonal plates in the British Museum, where we find the border in Chinese style and the centre of the plate occupied with the monogram R.C., surrounded by scrolls and flowers in English style. These plates bear upon the back the inscription:

MR. ROBERT CROWTHER,
STOCKPORT,
CHESHIRE,
1770,

in large letters.

The shades of blue used in under-glaze decoration at Bow are more numerous than those found at any other factory; they vary from a pale gray to a deep rich cobalt, which appears to have been thickly applied, and to have run considerably. As a rule pieces so decorated will be found to be blued all over, they have as it were a blue atmosphere, and in this way differ from Worcester, in which the body retains its white tone and the blue its painted-on appearance. In some Bow specimens, owing no doubt to the softness of the body, the colour seems to have sunk in and to have become as it were one with the body, presenting a very pleasing appearance, and one which resembles the Chinese more nearly than any other porcelain. Blue and white was used principally for services, large mugs, vases of small size, two-handled cups, plates, and sauce-boats (Illus. No. 2).

PLATE 2. BOW

1. Tureen and Cover, partridge upon a nest in brown and other colours.—2, 3, 4. Blue and White Underglaze, Mug marked "b."

1. *From the Victoria and Albert Museum.*—2, 3, 4. *From the Author's Collection.*

Of patterns used in over-glaze enamels, those in "Japan" style predominate. Of these the "partridge" or "quail" design is very frequently met with (see Illus. No. 3). This is a Kakiyemon pattern which was faithfully copied, the birds being surrounded by trees, branches, flowers, and insects painted in green, red, yellow, blue with touches of gold, and with a border composed of small flat Japanese flowers carried out in red and gold, or in red and other colours and gold. Another and somewhat similar pattern used both at Bow and Chelsea consists of a fence and wheatsheaves with branches of bamboo, or prunus, a quail or other bird, a figure of a boy or a grotesque animal painted in colours in Japanese style. Still another Oriental pattern is one of heavy festoons of painted flowers and foliage, which may be found upon octagonal plates surrounding two grotesque exotic flying birds and insects, the colours being a deep pink, purple, yellow, blue, and green. Exactly similar designs are found upon Dresden china, and Mr. Nightingale says[1] that many Meissen artists were employed at Bow.

Chinese *famille rose* patterns as seen in the dish in Illus. No. 3 are frequently met with upon Bow porcelain, and generally consist of branches and flowers in colours rising from a blue or green rock and with butterflies and insects.

Transfer printing was largely employed at this factory, being no doubt suggested by Battersea enamels, and it is quite possible that some of the printing was done at Battersea. At times it appears blurred and lacks the fineness and delicacy of that of Worcester and Liverpool. This was no doubt owing to the extreme softness of the body, for upon other pieces which one imagines to be of somewhat harder texture and of later period, it is sharp and clear. The colours used were black, brown, puce, and red. Of the last some plates in the Victoria and Albert Museum have a very elaborate design representing Aeneas carrying Anchises from

[1] "Contributions towards the History of English Porcelain."

the burning ruins of Troy. This classical design is surrounded by a Chinese Jooe border, the whole being carried out in bright Indian red. A cup and saucer with Dresden basket-work edge has sylvan scenes in purple transfer, and a teapot also in purple transfer has a bust of the King of Prussia similar to that used at Liverpool. The handle and spout are painted in colours with flowers in Chinese style, the base of the handle being ornamented with flowers in high relief, and these also appear upon the lid.

Chinese "Long Elizas" or "Long Ladies" were transfer printed in brown upon Bow porcelain; "L'Amour" and the "Tea in the Garden" scene as engraved by Hancock, and used on Battersea enamel and on Worcester porcelain, are also found sometimes in red with a border in Japanese style in colours. Transfer was also employed in printing the outlines of scenes and ruins which were afterwards washed over with colour, such designs being frequently surrounded by a border of flowers.

Raised moulded patterns in white were used at Bow in association with colour; thus we find the white prunus upon the rims of dishes and plates dividing bouquets or sprays of painted flowers, and occasionally the raised designs were coloured. Festoons and scrolls in relief will be found upon sauce tureens and other articles of table ware, many of which are slightly decorated in Oriental style. A very effective ornamentation is that of grapes and vine leaves, moulded in low relief and painted in natural colours, which was popular for dessert services. Other kinds of fruit, such as apples and pears, moulded and coloured, appear on gilt-edged dessert plates and dishes.

Scenes and figures from Dresden china were copied very successfully. In the Victoria and Albert Museum are some plates slightly fluted, of which the colour of the body is a cold gray tone; they are ornamented with a coloured central landscape bordered in black transfer, and surrounded by minute sprays of flowers and insects in the style of the Marcolini period.

PLATE 3. BOW

1, 3. Shepherd and Shepherdess, 9 inches high.—2. Bow Figure of Boy in bocage, 10 inches high. Mark, anchor and dagger in red.—4. Bow Dish, Chinese *famille-rose* decoration.—5. Bow Dish, quails and flowers in Japanese style.

A deep purplish pink associated with a bright periwinkle blue, green, and yellow, is somewhat characteristic of this factory. It was used principally in Chinese designs, and also occasionally in flower subjects. The combination is heavy and inartistic, but it is one which is only met with upon porcelain manufactured at Bow. Sweet dishes in moulded leaf form with a wide band of bluish green at the edge and with a green and yellow curved stem-handle are ornamented with birds, cocks, and hens, and trees in brown transfer. Some of these are in the form of double leaves with stem handles, and a cross in red as a mark is occasionally found upon them. A pattern afterwards used at Worcester with blue scale ground was first employed at Bow. It consists of a deep blue ground colour somewhat roughly applied, with panels of various shapes outlined in gold and containing butterflies, flowers, foliage, and insects. Amongst the table ware manufactured were covered dishes probably intended for potted meats. Some of these are shaped as a partridge upon a nest. They consist of cover, deep dish, and stand. The first forms the body of the bird, the feathers being painted in shades of brown. The nest or dish is surrounded by raised coloured flowers or foliage upon which the bird rests, and the stand is painted with a wide border of pale brown at the edge, and further ornamented with bouquets of roses and other flowers in natural colours (see Illus. No. 2).

In an old Bow MS. quoted by Mr. Nightingale these words occur: "To buy a partridge either alive or dead," and in the sale advertisements "Partridge Sets" are mentioned as "painted by the finest Masters from Dresden," and it is stated that they were made for "the Nobility and Private Families."

Salt cellars, sweet dishes, and small centre-pieces with shell and rock-work base and with shell-shaped receptacles are found in colours as well as in white. These are further ornamented with floral decoration, the colours used being frequently very bright.

Bow vases are sometimes modelled with rococo scrolls standing out round the shoulders, a pattern also employed at Chelsea. These scrolls will be found upon a coloured ground, and are somewhat heavily gilt. The colour is generally a fine full blue of a lapis-lazuli shade. Some of Oriental shape with grotesque mask handles were painted with quails and branches in Japanese style, and Colour Plate No. 1 illustrates three which are typical of this factory. Here we have styles of decoration purely Chinese of the Ch'ien-Lung period. The raised ornament upon the shoulders and neck of each takes a form employed in China and known in England as "Root" decoration. It is composed of foliage, flowers, and little red foxes, all in high relief. The green vase in the centre is marked with a monogram T. F. which is attributed to Thomas Frye. Vases in Dresden style encrusted with tiny raised flowers were made, and these were sometimes ornamented with masks surrounded by flowers. But for the most part they are unimportant, and the shapes were generally copied from the Chinese.

Of Bow figures some show spirited modelling, and a few are of large size. Unfortunately they are generally mounted upon heavy rococo legs and scroll or square bases which give a clumsy appearance. A hole at the back, supposed to have been designed to hold a metal sconce, may sometimes be found. A statuette in the Schreiber Collection, modelled by Bacon, is 18¼ inches high and represents the Farnese Flora at Naples. It stands upon a marbled plinth. Another important figure in the same collection is that of Britannia holding a medallion of George II. This is a seated figure with flower-painted draperies, the right hand resting upon a shield, a globe under the right leg. It has a scroll base which is mounted upon a solid scroll stand. The decoration is entirely printed in outline, being afterwards filled in with colour. A very dainty figure 10 inches high will be seen in Illus. No. 3. This boy *en bocage* of finely modelled flowers

and foliage is dressed in beautifully painted garments, stands on a rococo plinth, and is marked with an anchor and cross. On either side are candlesticks in form of a shepherd and shepherdess 7 inches high. Three finely modelled small figures are those of the "Fifer," "Drummer," and "Fluter." "Pandora," 12 inches high, may be seen in Colour Plate No. 1. This fine example with gaily-flowered draperies leans upon a marble pedestal and is mounted upon a rococo flower-encrusted base. A similar figure in Mr. Dyson Perrins' collection is attributed to Worcester, and is marked with cross-swords or daggers. Earlier groups have flatter and more simple stands upon which may be found a flower or two moulded in relief. Later figures were copied from designs by Kändler at Meissen, one of which represents Augustus the Strong of Saxony kissing his hand to a lady.

Some very stately figures of nuns in white and a statuette of King Lear are attractive, but the most pretentious are two of large size of General Wolfe and the Marquis of Granby. These are said to have been modelled by Tebo, who also found employment at Bristol. The date of these figures would coincide with the victories in 1759 of Quebec and Minden at which time General Wolfe and the Marquis of Granby were public heroes.

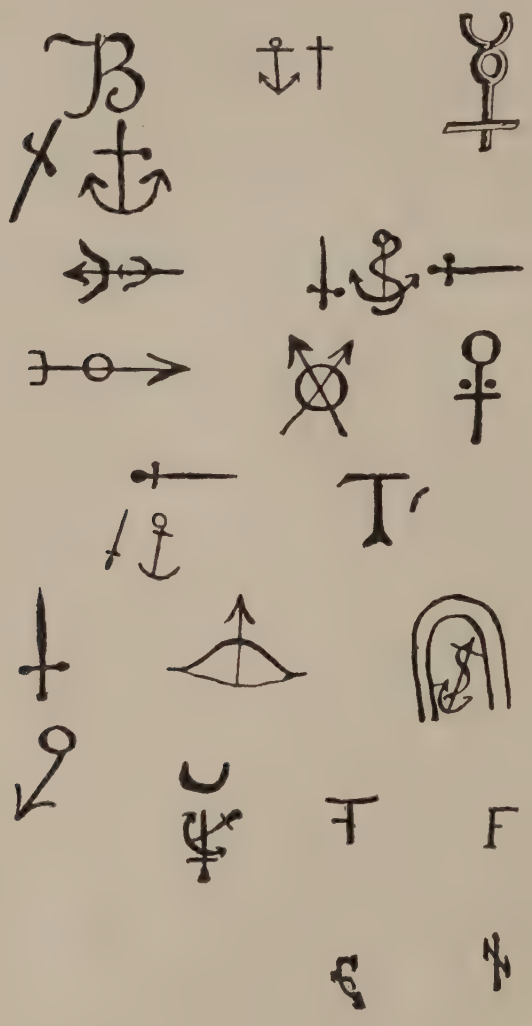
The grape seems to have been popular with artists employed at Bow, for we find it not only in raised form upon dishes and plates, but many of the smaller figures hold bunches or baskets of this fruit.

Animals of all kinds, including cats and monkeys, were manufactured, and a pair of dapple gray prancing horses led by a Turk and a Negro groom in Oriental costume may be seen in the Schreiber Collection at South Kensington. Here also are a pair of delightful candlesticks in Dresden style with canaries and bullfinches on branches encrusted with flowers.

Many marks were used at Bow, those most frequently met with being the anchor and dagger. Here, as at other factories, we

find marks used which do not belong to these works, and which were no doubt added by the artist who had previously been employed elsewhere.

BOW MARKS, 1744-1775



CHELSEA

AS in the case of Bow, so in that of Chelsea, some of the most interesting and certainly the earliest information regarding this factory has been culled from newspapers of the time.[1]

In the "London Evening Post," December 19, 1749, a house is advertised for sale situated in "The Great China Row, Chelsea" . . . "over against the French Chapel in Chelsea." This advertisement is interesting as indicating that an undertaking of some such nature as the making of porcelain must have attained considerable importance in the neighbourhood that a row of houses should be so named. The reference to the French Chapel is also of interest when we consider that the first proprietors, Gouyn and Sprimont, were of French origin.

The much quoted "Bee and Goat" jug (see Illus. No. 4) which is inscribed "Chelsea 1745" shows that by this time articles well potted and of spirited modelling were being made, but the body of this piece is so glassy and translucent as to suggest that this porcelain had not long been evolved from glass.

In the "History of the Staffordshire Potteries" Shaw makes reference to the migration to Chelsea of a certain Carlos Simpson, his father and six other men from Staffordshire, and he says that they found themselves the principal workmen employed at the factory, but notwithstanding this they soon returned to their native place.

The first public sale of Chelsea china took place in the Haymarket and continued from March 29 to April 26, 1754. A

[1] These may be seen in the British Museum.

sale extending over several weeks leads us to suppose that very large quantities of porcelain had by this time been manufactured. It is described in the advertisement as "The large, valuable and entire stock of the Chelsea Porcelain, brought from the manufactory there and the warehouse in Pall Mall; consisting of Epargnes and services for Deserts, beautiful groups of Figures, etc., complete Table Sets of round and oval Dishes, Tureens and plates, with the greatest variety of other useful and ornamental Pieces, *all warranted* True Enamel."

From November 23 to December 21, 1754, a sale was announced of "all the entire stock of Porcelain Toys . . . consisting of Snuff-boxes, Smelling bottles, Etwees and Trinkets for Watches (mounted in gold, and unmounted) in various beautiful shapes, of an elegant Design, and curiously painted in Enamel." At the same sale "a large Parcel of Porcelain Hafts for Table and Dessert Knives and Forks" was sold, and added to the advertisement was a note to the effect that "most of the above things are in Lots suitable for Jewellers, Toy Shops, China-Shops, Cutlers, and Workmen in those Branches of Business."

These little toys, many of which may be seen in the Schreiber Collection at South Kensington and in the British Museum, are of interest as showing the fashionable taste for dainty trifles. They demonstrate also the interesting fact that similar articles made in enamel at Battersea were in great demand and it seemed only natural for Chelsea to emulate that factory. We do not, however, find any reference to those colours for which Chelsea became famous in these early advertisements, because at this time the decoration was of a simple and unobtrusive character.

In 1756, when the demand for Oriental porcelain was at its height, the "Public Advertiser" on March 22 contained the following notice: "China ware etc. at Mr. Foy's China Shop opposite the King's Palace is now on sale upwards of a hundred thousand Pieces of China in fine complete Tea and Table Sets.

PLATE 3. CHELSEA

Figures of Bellona, Mercury, and Diana. Mark, gold anchor.

The Greatest Variety of Old Japan and other China Jars, Beakers, Row Wagons, etc., etc. Blue and White China plates at 11*s.* per dozen quite sound, if cracked 6*s.* per dozen. Some exceedingly fine Dresden China and Chelsea Porcelain. Charming Miniature Smelling-bottles and *étuis* frequently mounted in gold and sometimes set with precious stones."

Chelsea China was very apt to crack in the baking and the plates mentioned as being for sale at 6*s.* a dozen were possibly pieces which had been injured in firing. We frequently come across fine figures and other specimens which have fissures (caused by the heat of the oven) of such size as would in these days condemn them to the cheap-jack salesman, but which do not detract from their value to-day as antiques as would a breakage of recent date.

On April 3, 1756, the "Public Advertiser" contained a notice of the sale of the "Entire Stock of Messrs. Laumas and Rolyat," and amongst other items catalogued are "One hundred Dozen of Chelsea China Knives and Forks, Silver mounted, Several Dozen China Smelling-Bottles mounted in gold and ornamented with stones of several sorts as Diamonds and Rubies, etc." The auctioneer took this opportunity to "assure the Quality and Traders not a lot will be taken in."

From 1757 to 1759 the Chelsea factory suffered and the work was much retarded by the ill health of Mr. Sprimont, during part of which time the kilns were not lighted.

In 1759, after the death of Sir Everard Faulkner, a sale of his collection of china took place which lasted several days. Sir Everard, who was secretary to the Duke of Cumberland, has been spoken of as the "Wealthy patron" who assisted to finance the Chelsea Works. He was no doubt deeply interested in the concern, and the accounts of his sale read like those of an auction of antiques to-day.

In this year we first find reference to two of those colours for

which Chelsea became famous. On April 12 a sale took place at which "Matchless blue and gold vauses, Cabinet two handled Cups and Covers and pieces of Pea Green and Gold" were sold, and a fortnight later, amongst other articles advertised, were a "blue and gold Row Wagon, large Caudle Cups with gold birds raised" and a "pair of heart shaped Perfume Pots."

In May 1759 large and important pieces such as "Boars' Heads, Swans, Game, Fish," . . . and "Curious Chelsea Tureens in the shape of Hen and Chickens" are mentioned. On April 8, 1760, a sale of Chelsea porcelain was announced in the "Public Advertiser," and here we find the interesting notice that "There will be likewise in this National Sale for the Approbation of the Connoisseur a few pieces of some new colours which have been found this year by Mr. Sprimont the Proprietor . . . All highly finished and heightened with gold peculiar to that fine and distinguished manufactory."

These new colours were doubtless turquoise blue and the famous claret colour which has never been rivalled in England, and the advertisement is instructive as giving us the date of the introduction of these colours. Another known as *bleu céleste* is first mentioned in 1771 after Duesbury took over the works. Early in the year 1761 a long list of articles appears in the sale advertisements. They include "Dessert Services, Tea and Coffee Equipages, Large Urns, Vases, Perfume Pots, Poringers, Cabinet Cups, Caudle Cups, Basons, A Toilet with a looking-glass and some Boxes for Ladies Dressing Tables." Also included in this sale were "Fine large groups and Single Figures, Candlesticks, Baskets, Leaves, Comportiers, Sweet-meat Basons for Deserts, Roses, Melons, Peaches and Apples."

In a sale advertised in 1764 we find another notice of a "Dressing-glass," this time with three drawers, "neatly mounted in gold with different gold instruments and Twelve Toilet Boxes to ditto, all of the rich Mazarine Blue and Gold."

1

2

3

4

6

5

PLATE 4. CHELSEA

1. Group of Chelsea and Chelsea-Derby Figures.—2. Plate in Chinese style, under-glaze blue.—3. Plate painted in colours with apple and insects, gilt.—4. Cylindrical Cup, moulded and painted.—5. Cup and Saucer, panels coral red and white in Chinese style.—6. Bee and Goat Jug.

From the British Museum.

What a sumptuous and dainty addition this to my Lady's dressing-table! and what an interesting glimpse is afforded by these advertisements of the luxurious taste of the day and of the up-to-dateness of this old-world factory in meeting (perhaps creating) the demand for extravagant and beautiful trifles.

In 1769 Sprimont severed his connection with Chelsea and from 1770 to 1784 when they were dismantled and the stock-in-trade removed to Derby, Duesbury carried on the works. Advertisements still appeared in the Press from time to time till 1785, and in a sale in March 1775 "a most magnificent and superbe Lustre" is catalogued. Exactly what this "lustre" was does not appear, but one must suppose it formed the body of a hanging candelabra with glass appendages. The garrulous Mrs. Delany[1] refers to a similar article: writing to Mrs. Dewes on June 9, 1757 of a visit to the Duke of Cumberland at Windsor, she says, "From thence we went to the Tower on Shrub Hill which is at one end of the piece of water a little distance from it, and overlooking all the improvements. It is built in the angular form, at each corner a square or octagonal *turret*; one of them is the winding stone staircase that leads to the great room (which is hexagon) the other *two* are closets, one painted and carved (blue and gold) with shelves filled with books, and the other gold and green with shelves filled with China; the middle room is stucco, adorned with hanging festoons of fruits and flowers in their natural colours, the ground white; in the middle hangs a lustre of Chelsea China that cost 600 pounds, and is really beautiful."

Here we get some interesting little side-lights, first there is mention of the China-closet, and a sumptuous one at that. Then of a rare, beautiful and uncommon article of Chelsea porcelain, and thirdly the high price given for this one piece was by a strange irony the exact sum paid by James Cox (who leased the

[1] "Life and Correspondence of Mrs. Delany," vol. iii, p. 462.

works to Duesbury) for the entire stock-in-trade of the Chelsea factory.

I have dealt thus fully with these notices of sales as from them we get some very useful insights into perhaps the most interesting chapter of English ceramic art. It always seems to me that there is something more than mere old china in the products of Bow, Chelsea, and Longton Hall. A subtle distinction and atmosphere cling to them which is not found elsewhere. Of the three, Chelsea's record, output, and originality are perhaps the most marked, but as pioneers and as expressing the taste and fashions of their day all are without rival.

There is a similarity in the paste and glaze of these three factories and no collector need be ashamed of an occasional mistake in classifying them. There are pieces which would puzzle even the elect and the fact that the same artists found employment at each place, taking their patterns and colours with them, adds to the confusion. We need not, however, fear that we shall confound the products of other factories with those of Chelsea, which have some very decided characteristics shared only in a measure with Bow or Longton Hall.

When looked through in a strong light Chelsea porcelain is cream coloured. In the earliest body will be seen minute points of light caused by a glassy frit which was used to strengthen the soft body. During the second period these points of light were of larger size. They are frequently referred to as "moons" and it was only recently discovered by the late Dr. H. W. Diamond that they had been introduced into the porcelain by design as a means of strengthening it to stand the heat of the kiln. The body is soft, and if felt where unglazed this softness and smoothness is very noticeable. The edges of the ring at the bottom of plates, cups, and bowls, and the base of figures should be felt over and over again with the eyes shut by one who wishes to be able to recognize old Chelsea. The glaze is thickly applied, is of a

PLATE 5. CHELSEA

1. Cup with raised leaf pattern. Mark, anchor in red.—2. Chelsea octagonal tea-pot, Japanese Kakiyemon decoration.—3. Longton Hall figure, man with shell.—4. Flanged octagonal bowl, Scene from Æsop's fables.

Second Period. From the Collections of Mrs. Percy Buckley and the Author.

pale greenish tinge, and will sometimes be found to have run in tears over the bottom or to have formed a lump upon a piece. It is generally crazed and on some specimens has the appearance of a thin covering of glass. Three wart-like blisters are occasionally found at the bottom of pieces, and upon the base of figures will generally be seen three (and sometimes four) dark marks spoken of as "thumb marks." These were caused by the tripod in the oven. The latter marks are somewhat of a snare to the amateur, for they are always much in evidence upon the "fake," and it is only by knowing the *feel* of the genuine article or by trying it with a file that its true origin can be discovered. To test the paste with a file a spot must be chosen which is unglazed when it will be found to powder away quite easily, whereas upon the fake or a piece of hard paste such as Bristol the merest scratch only can be made. Chelsea artists were adepts at covering blemishes in their wares, a lump of glaze being turned into a thing of beauty in the shape of an apple, plum, or peach, a discoloration or small fissure into an insect or leaf.

During the first period the porcelain was thin and translucent, and the few pieces which are identified include the bee and goat jugs, "crawfish salts," some white figures, Britannia mourning over a miniature of the Prince of Wales (who died in 1751) and figures in Chinese style. Some of these figures are marked with a triangle incised in the paste. During the second period white ware ornamented with raised "prunus," tea services of octagonal shape (see Illus. No. 5) ornamented in Kakiyemon style with Japanese flowers or with scenes from Æsop's Fables, bottle-shaped vases, sometimes in quadrangular shape, painted in enamels in Oriental style, sauceboats with moulded decoration, and dishes in the shape of fruit were made. These, if marked, bear an embossed anchor occasionally outlined in red. Figures of this period are remarkable for simplicity in design and colour, the base being low with very little ornamentation.

From 1750 to 1758—the third period—the same body was used and an anchor in colour, generally in red, was employed as a mark. Decoration was sparingly applied and took the form of flowers in groups and sprays, old Japan patterns and mouldings. The edges were generally painted in brown, red, or occasionally in other colours as in the cup (Illus. No. 5) where the moulded leaf decoration is carried out in pink, pale yellow, and green, and the edge in turquoise blue. A similar cup and saucer in the Victoria and Albert Museum are marked with an anchor in relief on an applied oval medallion. Kakiyemon patterns were largely used, and some hexagonal vases and covers in the British Museum in old Japan style are very fine examples. Another kind of Japanese painting found upon Chelsea of the third period is one known as old Imari. This is a very handsome design in deep rich blue, red, green, and gold, in exact imitation of the Japanese china of that name. It is possible for the collector to compare these in the British Museum, as in Case No. 23 in the Asiatic Saloon may be seen a collection of original Japanese Imari, whilst close at hand the Chelsea copies of the same can be examined.

Dishes of this period may be found in the shape of vegetables, fruits, and birds which are moulded in relief and enamelled in colours. Sauceboats with moulded leaves and buds painted in colours have handles in the shape of a stalk upon which are raised flowers, the inside being ornamented with painted bouquets, whilst realistic lady-birds and other insects wander over the whole. Vases ornamented round the body with heavy rococo scrolls slightly gilt, with flowers in relief and painted with flowers, trees, and exotic birds, belong to this period. Figures were simple in design, the drapery being less ornate than in later times, and the raised flowers upon the base and branches at the back are fewer. Chinese figures with or without pointed hats and with hanging sleeves; shepherds and shepherdesses, scent-bottles, *étuis*, are all remarkable for their simple and unobtrusive colouring. Little

vases completely covered with small raised mayflowers, upon which are sprays of coloured berries, belong to this period and were copied from Dresden models.

Of patterns used upon early Chelsea services we find Chinese diaper borders with long-tailed birds, flowers, and foliage in underglaze blue with a slightly moulded edge (see Illus. No. 4). The cobalt blue is a fine full colour, perhaps somewhat inclined to run, but it does not tinge the whole piece as in the case of Bow blue and white.

In the octagonal cup and saucer in the same illustration we have a very popular form of decoration which was used also at Meissen and other factories. This design was copied from Chinese "coral red," the ground of each alternate panel being a rich shade of red with conventional white scrolls as reserves, the other panels being ornamented with flowers and devices in Chinese style upon white.

Octagonal cups and bowls with flanged rims are painted with natural sprigs and bouquets of flowers or in Chinese *famille verte* designs beautifully copied from the originals.

Another Oriental pattern consists of a fence composed of wheat sheaves in red and yellow, bound together with green at either side of plate or dish and with bunches of red grapes and vine leaves between, a red fox hovering in the air above. My theory about this pattern, which is found alike on Chinese and English porcelain, both in raised moulded form and painted in enamel colours, is that it originated in some way—perhaps through the Jesuit fathers in China—from the text in the Song of Solomon "Take us the foxes, the little foxes that spoil the Vines." Still another design copied from the Chinese is one with a yellow ground and a pink diaper border, the centre of the piece being painted with flowers and foliage in the colours and style of the *famille rose*.

High cylindrical-shaped cups without handles, ornamented as in Illus. No. 4, with raised flowers slightly coloured or painted

with quails, long tailed birds, or flowers in Japanese style, are typical of the early periods, this being a very favourite shape at Chelsea; it was moulded in somewhat heavy flutings and was edged with brown or red in place of gold.

The porcelains of Dresden and Höchst were employed as copies at this factory, and we find services, bowls and vases painted in *camaieu* in pink with designs exactly similar to those used at the German factories. A tea-cup and saucer decorated in Meissen style in a brownish pink will be seen in Illus. No. 6. Boxes possibly made for the dressing-table and which fit into one another in sets, are painted in a brilliant rich green washed on over a printed pattern which generally takes the form of rustic scenes, landscapes, and ruins.

Services decorated with festoons of flowers and foliage painted entirely in green shaded with black are very decorative (see Illus. No. 12). Sometimes these green festoons are entwined with others composed of small gold leaves. Heart-shaped dishes for dessert with coloured borders and festoons of flowers were afterwards copied at Derby. One of these, in the Victoria and Albert Museum, has a wide border of delicate faded pink patterned over with leaves in a deeper shade from which depend festoons of tiny green leaves, the centre being scattered over with small full-blown roses and foliage.

One of the most fascinating articles for domestic use made at Chelsea may be seen in this Museum, having been lent by the owner, Lieut.-Col. G. B. Croft-Lyons; it is a cruet stand in oak with china bottles mounted in silver. These are painted with bouquets, sprays, and sprigs of natural flowers and foliage in colours, and are marked "Sugar," "Mustard," "Pepper," "Oil," "Vinegar."

Large flowers with foliage which cover the whole surface of plates and were painted like botanical specimens, were used in the decoration of dinner and dessert services, upon which were

PLATE 6. CHELSEA

1. Chinese Cup and Saucer decorated at Chelsea.—2. Fluted Chelsea Cup and Saucer painted in monochrome in Meissen style.

From the Victoria and Albert Museum.

also painted insects, caterpillars, and butterflies. A design carried out in dainty faded pink, blue, and green is one of flowers arranged as a chintz pattern covering the entire surface of the piece which is generally marked with an anchor in gold. Detached sprays of fruit such as the apple, peaches whole or cut in half, plums blue and yellow, blackberries, cherries, pears, and gooseberries were all painted upon Chelsea porcelain. A very favourite form of plate will be seen in Illus. No. 4. Here we have a slightly fluted edge with moulded design gilt, the decoration consisting of butterflies, a caterpillar, and insects beautifully painted, and a large sized rosy apple with three leaves. This plate is marked with the anchor in red. Such fruit subjects as well as flowers and birds may be found upon Chinese porcelain which was imported to Chelsea in the white, and there decorated by English artists in European style (see Illus. No. 6).

Soup tureens of very large size were made; indeed, the proportions of some pieces of Chelsea porcelain intended for domestic use are quite remarkable. These tureens were painted with birds and other designs in colours, and had flowers in high relief upon the feet, handles, and cover, the latter being surmounted by flowers and fruit—frequently in natural size—such as a lemon with foliage and blossoms. Large dishes in form like a lettuce split in two taper from the centre—where the wide part of the leaves overlap—to the ends formed of the stalk. These dishes are moulded with raised veining, the curved edges being coloured to the depth of about an inch or more in green shading to yellow, whilst here and there over the centre a detached spray of flowers, insect, or butterfly is painted. Another form of ornament found upon services is that of moulded leaves, and flowers or fruit painted or outlined in natural colours, the design sometimes covering the whole surface or used as an irregular border, the centre being ornamented by small bouquets of flowers. The edges of such pieces are in colours, no gold being used.

During the fourth period, from 1759 to 1770, the influence of Sèvres made itself felt at Chelsea; hence the fine ground colours and rich gilding which became characteristic of the porcelain of this time. Writing on March 1, 1763, Horace Walpole says:

"I saw yesterday a magnificent service of Chelsea china which the King and Queen are sending to the Duke of Mecklenburg. There are dishes and plates without number, an épergne, candlesticks, salt-cellars, sauce-boats, tea and coffee equipages, etc. In short, it is complete, and cost £1,200."

In Watkins' "Life of Queen Charlotte" we come across the following reference to Chelsea china. "There are several rooms in Buckingham Palace full of curiosities and valuable movables, but not ranged in proper order. Among other things I beheld with admiration a complete service of Chelsea china, rich and beautiful in fancy beyond expression." To judge by some plates and dishes in our National Collections the praise is none too high. Specimens which bear testimony to this will be seen in illustration No. 7, where rich *gros bleu*, claret, and other ground colours are associated with beautifully painted flowers, fruit, insects, Watteau and Chinese figure scenes, bordered by rich and delicate gold tracery.

Judging by the sale catalogues I think we may take it that dark or *gros bleu* was the first ground colour used, and that it was introduced in 1756. Pea green followed in 1759, the famous claret colour and turquoise blue in 1760.

The paste during the fourth period will be found to be of whiter, finer texture, and unless carelessly fired it is free of the impurities and imperfections of the earlier body. The glaze continued to be crazed and was very thin and glassy, but throughout all the periods the body, owing to its porous nature, was liable to discolour. This discoloration is most noticeable upon early white ware, such as figures and sweet dishes with rock and shell bases.

PLATE 7. CHELSEA

PLATES AND DISHES SHOWING INFLUENCE OF DRESDEN AND SÈVRES

1. Dish, with fruit, birds, and flowers on dark blue ground, gilt, 1755-1769.—2. Dish, painted with flowers and birds on white, gilt, about 1755.—3. Plate, in colours and gold on dark blue ground, 1755-1769.—4. Plate, Chinese Chippendale style, in colours and gold on claret ground, 1759-1769.—5. Plate, with flowers, birds, and butterflies in colours in Sèvres style, 1755-1769.

During this period rococo feet and handles were used upon vases (see Illus. No. 8). Pastoral scenes will be found in panels surrounded by rich ground colours heavily gilt. Exotic birds, flowers, landscapes, and classical scenes were used as decoration. Two magnificent examples, twenty-one inches high and made about the year 1762, may be seen in the British Museum. They are a fine *gros bleu*, richly gilt with rococo handles. Upon the one is depicted "The Death of Cleopatra," with a painting of peacocks on the reverse side, and upon the other "Cleopatra attacked by Soldiers" and gaily painted exotic birds. It is amusing to note that the figures in these paintings wear garments of the eighteenth century.

Heart-shaped vases upon four scroll feet, with turquoise or claret ground, encrusted with raised flowers and gilt, have heart-shaped panels painted with rustic or Watteau scenes. Others with gilt rococo feet and handles have pierced necks and covers, and are decorated with Watteau scenes in gold, thickly applied, upon a deep blue ground. A favourite pattern, and one copied from Dresden, has a turquoise blue ground encrusted with raised single white blossoms which cover almost the entire surface of the body of the vase, the pierced lid being surmounted by a single pink rose in high relief.

A set of three very handsome vases in the Schreiber Collection at the Victoria and Albert Museum have a background of *gros bleu* of singularly liquid appearance, upon which raised grapes and vine leaves are richly painted in gold, whilst round the base of the central one is a coiled lizard in relief in white and gold. A very delicate pair in the same collection have white plinths, slightly gilt, and a ground of claret colour. They are surrounded by three figures in white, whose head-dresses form three handles upon the neck, and are wreathed round by festoons of flowers and foliage in colours in high relief, the pierced covers being surmounted by the same flowers.

Birds of every kind and description were modelled at Chelsea, some designed as candlesticks, others as mere ornaments. We find them in all sizes, from the large and heavy white swans and brown owls, to tiny yellow canaries. Parrots upon branches of apple or cherry from which the fruit is hanging, pigeons, cocks and hens, bullfinches, blue tits, hawks, geese, ducks, and many others (see Illus. No. 8). Of animals we have lions, zebras, horses, goats, dogs of every kind, and perhaps the best modelled of all, a rabbit eating leaves upon which a most realistic snail and shell appear.

Tiny toys to be used as scent-bottles and seals and for other purposes were manufactured in large quantities. Owing to the French inscriptions upon some of these they were at one time attributed to Sèvres, and it was only the fact that the spelling was found to be incorrect which at last led to their identification. Two most fascinating little specimens are a minute thimble painted with a bird on a branch, and a diminutive seal in the form of a basket in which a dove is sitting upon her eggs. These two pieces are in a side case in the Victoria and Albert Museum.

The figures modelled at Chelsea, of which its proprietors were justly proud, attained a standard of excellence and beauty which has never been surpassed. They range from the unobtrusive white figures and groups, many of which cannot be distinguished from those of Bow, to such magnificent specimens as the "Music Lesson" in the Schreiber Collection at South Kensington.

Many of the early figures were made from the same designs, both at Chelsea and Bow, amongst which we find those white groups of boys in Chinese costume—Kitty Clive and Woodward, Peg Woffington, Chatterton, and a waterman with Doggett coat and badge.

Early coloured figures were either without gold or were very

PLATE 8. CHELSEA

1. Figure of Cockatoo upon tree stump, painted in colours.—3. Figure of owl upon tree in colours. Both marked with a raised anchor painted red.

From the Schreiber Collection at the Victoria and Albert Museum.

2. Rococo Vase by Sprimont, painted with flowers and peacocks in gold on *gros bleu* background. About 1760-65.

From the Jones Bequest, Victoria and Albert Museum.

sparingly gilt, and the decoration was quiet and unobtrusive. A bust of the Duke of Cumberland and a coloured statuette of the same, depicted as striding over the Pretender, must have been made prior to 1765, in which year the Duke died. Some statuettes in quaint Moravian costume remind us of Horace Walpole, who, writing on December 11, 1752, says:

"One of our number is a Moravian who signs himself Henry XXVIII, Count de Reus. The Moravians have settled at Chelsea in Sir Hans' [Sir Hans Sloane] neighbourhood, and I believe he intends to beg Count Henry XXVIII's skeleton for his Museum."

Shepherds and shepherdesses with or without lambs, naked boys holding baskets of flowers, a map seller with an open map in one hand and a pack on his back, its fellow, a woman carrying an open box of wares for sale, reapers male and female, are early ungilt figures.

More elaborately coloured figures are backed by tree forms encrusted with flowers. These forms are called bousquets by some people, others use the French word *bocage*, or the Italian *boschetto*. The term is somewhat classical, for Shakespeare writes of "bosky acres," Milton of "bosky dells," and Spenser in the "Shepherd's Calendar" says:

> Youthe folke now flocken in every wheere
> To gather may buskets and smelling breere.

and in the glossary the term "buskets" is explained as "diminutive little bunches of hawthorne."

Quite the most beautiful group with *bocage* is that magnificent specimen in the Schreiber Collection, "The Music Lesson," where a shepherd is teaching a shepherdess to play upon his pipe or flute. Here we have a veritable hawthorn bush with masses of beautifully modelled white blossoms.

Chelsea figures were frequently modelled from portraits,

prints, pictures, and statuary, and first-rate artists were employed, amongst their number being Roubiliac, to whom the finest figures are attributed, Bacon, and J. T. Smith. Some groups were modelled from pictures by Boucher, such as the shepherd and shepherdess with a lamb between them, feeding each other with grapes. The influence of Meissen is also expressed in such figures as the Masqueraders, a dancing group taken from a Dresden design by Kändler.

Figures of Woodward and Nancy Dawson in character were made during the fourth period, but were afterwards copied at Derby, as seen in Illus. No. 17. Here, however, the drapery is not so finely ornamented as in the Chelsea specimens, and the flowers at the back and upon the base are larger and more heavily modelled.

The "Vain Jackdaw" and the "Cock and Jewel" are well-known groups, and bear a strong resemblance to the hen and chicken *bocage* candlesticks in Illus. No. 9.

Mrs. Cibber as a *vivandière* and David Garrick as Tancred (see Illus. No. 10), statuettes of Falstaff, Milton, and Sir Isaac Newton, a black man and woman holding shells and clad in finely-painted draperies, are well-known figures. A set of monkey musicians, a male and female dwarf, Perseus and Andromeda, the "Four Quarters of the Globe," George III in a Van Dyck costume, Una and the Lion (twenty-seven inches high), and another of Britannia of the same height are a few of the many groups and figures which may be seen in the Schreiber Collection at South Kensington and at the British Museum.

Fruits, such as pineapples, melons, pears, figs, lemons, oranges, apples, nuts, and grapes; vegetables in the form of cabbages (see Illus. No. 10), cauliflowers, bunches of asparagus, artichokes, lettuce, and bouquets of flowers were all manufactured at Chelsea—many of which formed boxes or dishes.

PLATE 9. CHELSEA-DERBY AND WORCESTER

1. Pierced Basket Dish, yellow and white, pink scrolls and outline. Central panel painted with flowers. Worcester.—2, 3. Pair of Chelsea Derby Candlesticks. Subjects: hen and chickens and fighting cocks.

From the Collection of Mrs. Mundy of Markeaton.

During the last period, from 1770 to 1784—the Chelsea-Derby period—we find a marked Derby influence at work at Chelsea. Vases and jugs in ewer shape, striped gold and white backgrounds, as in Illus. No. 16, and the introduction of biscuit masks and rams'-head handles upon vases all testify to this, whilst the typical *lapis lazuli* blue of Derby may be found as a ground colour upon large pieces, or in the decoration of services.

An interesting account of Dr. Johnson's attempt to make porcelain may be read in Faulkener's "History of Chelsea." He says, on the authority of the foreman of the Chelsea china factory, that "Dr. Johnson had conceived a notion that he was capable of improving on the manufacture. He even applied to the Directors of the Chelsea China Works, and was allowed to bake his compositions in their ovens in Laurence Street, Chelsea. He was accordingly accustomed to go down with his housekeeper about twice a week, and stayed the whole day, she carrying a basket of provisions with her. The Doctor, who was not allowed to enter the mixing room, had access to every other part of the house, and formed his composition in a particular apartment without being overlooked by anyone. He had also free access to the oven and superintended the whole process, but completely failed both as to composition and baking, for his materials always yielded to the intensity of the heat, while those of the company came out of the furnace perfect and complete."

The Doctor retired in disgust though not in despair.

The great Lexicographer afterwards visited Derby, and it was at those works that he complained that he could buy articles of silver for the same price, the china being so expensive.

An anchor in relief in a raised cartouche is the earliest mark upon Chelsea porcelain. Sometimes the anchor is slightly coloured in a reddish brown. The second mark is an anchor in red, puce or gold, the latter being found upon richly gilded pieces. The

size of the anchor varies; sometimes it is very small, and at its largest is not so big as that found upon Venetian porcelain, which in shape it resembles.

CHELSEA MARKS, 1745-1769

PLATE 10. CHELSEA

1. Figure of David Garrick as "Tancred."—2. Mrs. Cibber as "Vivandière." Both 10 inches high.
3. Chelsea Cabbage Dish.—4, 5. Shepherd and Shepherdess, 9 inches high. Early Period.

DERBY

THE ancient Borough of Derby can claim so important a share in many events, both historical and commercial, that the well-known exclamation of King George III, "Here comes Derby at last," must have been uttered in jest. For surely a township which sent Charles I to Naseby, which was largely instrumental in deposing James II, and which hustled the Pretender to Culloden could not be justly accused of being backward when events of national importance were in the wind. Again at Derby the first silk mill in the United Kingdom was built in 1702, fifteen years before the historic factory of John Lombe was established. At Cronford, near by, Sir Richard Arkwright first set his cotton looms in motion, and one of George Stephenson's earliest railways was that which ran from Derby to Leeds; whilst railway lines owed their origin to the little primitive tramway which carried coals from Kilburne to the Derby Canal. It is claimed on the authority of George Fox, their founder, that Quakers first obtained that title at Derby; he writes thus in his journal: "Justice Bennett," of Derby, "was the first that called us Quakers, because I bid him tremble at the word of the Lord. And this was in the year 1650."

These are matters, however, of comparatively recent date when we come to consider the history of the potter's art in this city, for although William Duesbury established his renowned china factory in the town about the year 1756, there is evidence that from very early times pottery was being made here. A Derby

potter's ditty, quoted by Mr. Edward Bradbury ("Strephon"), in the "Yorkshire Weekly Post," May 12, 1894, runs thus:

> Our trade to work in clay began
> Ere the first man was made;
> For out of clay was made this man,
> And thus began our trade.

From specimens unearthed in the neighbourhood it would seem that pot works existed as early as, or even prior to, the Norman Conquest. One of these, a pitcher, 16 inches high, was discovered in 1862 surrounded by a *débris* of ashes, burnt stone, and broken vessels at Burley Hill, Duffield. It bears the coat of arms of the Ferrars family, who held Duffield Castle from the Norman Conquest to the reign of Henry III.

The ancestor, if we may so call it, of the famous Duesbury factory, was no doubt the Derby Pot Works on Cock Pit Hill. This factory was of some antiquity, and was owned during the years immediately preceding the advent of William Duesbury the first, by two brothers, John and Christopher Heath, men of position and importance in the city. Although a very considerable trade must have been carried on here, we are now unfamiliar with the specimens produced, and it seems impossible to point with certainty to any particular wares as having been manufactured here.

The brothers Heath became bankrupt in 1780. Meanwhile the Derby china factory had been established by William Duesbury who, we are told, had been a "toy-figure maker" at Cock Pit Hill. It is from the note-book or "work book" of William Duesbury himself that we gather the most interesting particulars of his early occupations.[1] A Staffordshire man by birth, we find him at the age of seventeen employed as an enameller in London. This was in 1742; in 1751 to 1753 he was in London decorating china figures,

[1] In his book, "Bow, Chelsea, and Derby Porcelain," Mr. Bemrose gives reproductions of some of the pages of this book.

PLATE 4. DERBY

Plate, painted with flowers and fruit.—Plate, "Trotter Pattern." Red Duesbury mark.

From the Collection of Mrs. Mundy, of Markeaton.

which he describes as "Bogh" (Bow), "Chellsea," "Darby," and Staffordshire. That the work was considerable is evinced by his bill for colours, which in 1752 amounted to £6 19*s*., and this was a time when gold was sparingly used.

Some of the entries in Duesbury's note-book are very quaint: for instance, his wording of "How to color the group, a gentleman Busing a Lady—gentlm a gold trimd cote, a pink wastcot crimson and trimd with gold and black breeches and socs, the lade a flourd sack with yellow robings, a black stomegar, her hare black, his wig powdrd." Or, again, he describes a figure as a "Chellsea Nurs," a vegetable as a "harty choake," and a couple of figures as "a pair of Baccosses."

In the year 1756 a sale of Derby porcelain took place in London, which comprised "a curious collection of Figures, Jars, Sauceboats, Services for Deserts, and a Great Variety of other useful and ornamental Porcelain, after the finest Dresden Models." In 1758 the factory was enlarged, and it is believed that about this time Duesbury, whose father resided at Longton Hall, purchased those works and removed the business to Derby.[1] In 1770 the Chelsea factory was also purchased. This was for fourteen years worked conjointly with Derby when it was removed to that city. In 1776 the old Bow works were bought and the entire stock-in-trade was taken over by Duesbury. Thus William Duesbury became what we might describe as the head of a China "trust," and the Derby China Company with that of Worcester became one of the most important and financially successful manufactories of porcelain in the kingdom.

The first William Duesbury died in 1786, and his son William succeeded him. In 1795 Michael Kean, the miniature painter, was taken into partnership, and on the death of Duesbury married his widow. A third William Duesbury leased the factory to Robert Bloor in 1811. From 1828 till 1844 G. Thomason acted as

[1] See "William Littler and Longton Hall."

manager, and Thomas Clarke from 1844 to 1848, when the works were sold. The present "Royal Crown Derby Porcelain Works" were founded in 1876. Such is the short outline of the history of the old Derby china factory; we will deal later on with its small successor still at work in King Street.

The word excellent can honestly be applied to old Derby porcelain. It is excellent in body, in glaze, and in decoration. The oldest body used was soft like Chelsea, which it greatly resembles. Not quite so glutinous in appearance, it is straw-coloured when looked through, and during the Chelsea-Derby period—which after all is the earliest period identified—moons may be observed in the paste, and the glaze is frequently thick and crazed. Later on the moons do not appear and the glaze is thinner, but the body, though more vitreous, retains its yellow colour. During the Bloor period this is not so noticeable, a grayer, colder tone being characteristic. Body glaze and decoration had declined in excellence.

The earliest forms of decoration are remarkable for their simplicity, bands of colour and sprigs and groups of flowers being generally used. Colours were pale and delicate, gold was employed on these early pieces in simple designs, such as lines, circles, and scrolls, as the sole decoration, but was sparingly used in conjunction with flowers. Tiny looped-up wreaths of minute leaves in pale green, gray, or puce, may be found with a pale pink or turquoise border on dessert services with heart-shaped and other dishes. Tea services were made with straight flutings often bordered with turquoise of a delicate greenish shade outlined with gold tracery as sole decoration. Again services of the same shape are found with groups or single flowers, butterflies, and insects painted in Chelsea style. Such pieces may be unmarked or may bear the Chelsea-Derby mark, the blue mark, or the puce mark.

These very unobtrusive and simple forms of ornamentation soon gave way to more elaborate schemes. Flowers which had been of small size or mere sprigs became larger, and were grouped

PLATE II. CHELSEA AND CHELSEA-DERBY

Group of beautiful specimens of Chelsea and Chelsea-Derby porcelain painted in colours.

By the courtesy of Messrs. Law, Foulsham and Cole, South Molton Street, W.

together as central *motifs* surrounded by smaller sprays, or were arranged in gold-edged panels on a background of colour. They were employed as wide bands beautifully painted, and appear surrounded by a lattice-work of gold which entirely covers the surface of the piece.

Derby gold has always been famous for its lustre, and is found occasionally as an entire background to flower subjects. The ground colours employed at this factory have never been surpassed. They are not only beautiful but are more numerous than those used at any other old English factory. Thus we have the blue, first the faint greenish turquoise, then a slightly more vivid tone. Next a blue which might be described as a bright *lapis lazuli*, then that shade of cobalt which, surpassing the famous *bleu du Roi* of Sèvres, has been described as "deeply, darkly, beautifully blue."

Of pink the first is a shade found on early specimens, like a piece of faded silk, the palest of pale old rose used as a border only and generally associated with a faded green, a combination charming, dainty, and old-world. A dessert dish with scalloped edge in the Felix Joseph collection at the Derby Museum has a broad pink border with pattern upon it in deeper shade, from which depend looped-up wreaths of tiny gray leaves and tassels. In the centre is a cupid painted in a deeper pink surrounded by pink clouds. A puce shade of pink, a salmon pink of pale shade, and another known as "salmon" but which would be more appropriately termed orange red, and coral pink, may all be found upon Derby porcelain as ground colours and borders. The orange red is frequently used with a covering pattern of gold seaweed, and on one specimen at the Derby Museum this is surrounded by a wreath of full-blown pink roses, a combination which sounds more startling than it appears. Claret colour imitated from the famous Chelsea shade, originally copied from Sèvres, will be found generally accompanied by a more or less French style of decoration.

Derby apple green has become famous and is perhaps the most lovely colour employed at this factory. Used on vases or as a surround to beautifully painted flowers and landscapes nothing could be more charming. The delightful effect of olive green as panels dividing landscape or flower painting is seen in Colour Plate No. 4. This shade was also used as a ground upon vases where from its somewhat dull surface it is not so effective. A brighter tint, of a tone between apple and olive, was also employed.

Canary yellow is the colour of which the old Derby factory was justly proud. Clear, clean, and delicate, it is found upon pieces which were decorated by famous artists. Specimens which are bordered by, or have a yellow background, are most desirable possessions, and as such are not easy to acquire in these days.

Buff and brown were also used as ground colours, and a limited number of pieces belonging to a famous service still exist which have a background of black. Amongst them are two dessert dishes given to the Derby Museum by the late Lord Burton. In the centre of each is a landscape and bird painted in fine gold upon black, surrounded by gold foliage, and a handsome black border heavily gilt. The dishes formed part of a unique service made early in the nineteenth century for Mr. Pares of Hopwell Hall. They bear the red mark of the late Duesbury period.

A very dainty shade of pale lavender was occasionally used during the Bloor period, as a background upon which figures, trees, and birds were etched in gold. Such pieces generally bear the Bloor mark. Gray also, of a delicate shade, may occasionally be found as a border to flower painted pieces with gold tracery and gilt edge.

Derby is the only important factory in England which did not make a speciality of under-glaze blue as decoration. From the first over-glaze enamelling was employed, and until the advent of

PLATE 12. DERBY

1. Derby Plate, Empire border blue, purple, red and gold. Small lyres in centre. Red mark. Duesbury period.—2. Chelsea-Derby Plate, green festoons. A style also adopted at Bristol. Marked.—3. Heart-shaped Dessert Dish, "Derby Japan" pattern.

1 *and* 3. *From the Collection of Mrs. Mundy of Markeaton.*—2. *From the Fry Collection.*

Michael Kean Oriental patterns were not used. It was Kean who introduced that form of ornamentation known as Derby Japan and copied from old Imari ware. There are several varieties of the pattern known as "Old," "Rock," "Witches," "Exeter," "Grecian," and "Rose" Japan, the colours used being dark blue under-glaze, red, green, and gold. Porcelain decorated in this manner became extremely popular, it is said, from the fact that it looked so well by candle-light. The patterns were all carried out in the same colours but varied in shape and form. Owing no doubt to its popularity Derby Japan has been much copied, and we find similar designs upon porcelain manufactured by Spode, Davenport, and other Staffordshire potters, and by Chamberlain at Worcester.

The chief characteristic of the old Derby factory is its flowers, which we find in all varieties and forms. Flowers, flowers everywhere, garden and wild flowers, natural and conventional flowers. For the most part these are skilfully treated, and it has been said of the roses painted by one artist that "you could actually smell them"!

William Billingsley was the finest flower artist at Derby, and though it seems improbable that he painted all the specimens attributed to him and labelled as his work in the Derby Museum, there is no doubt that his was the master hand in the early days, and that the artists employed at that factory were inspired by his known work and copied his methods. The life history of William Billingsley[1] is romantic and pathetic, and should be read by all lovers of old china. Apprenticed to Duesbury in 1774 at the age of sixteen, he received a nominal salary of five shillings a week. We hear little of him during these five years, though he has left a lasting memorial of that time in the "Prentice plate" preserved after many wanderings in the Derby Museum. This plate is painted with small roses naturally treated, and for the most part

[1] Written by Mr. W. Turner in his delightful book "The Ceramics of Swansea and Nantgarw."

full blown. Beyond the delicate colouring and the light and gentle treatment, there is nothing at first sight very attractive in this early effort, but closer examination reveals great charm and feeling, though it will not help in the identification of Billingsley's later work.

It is in the broad soft washes, the lights delicately swept by a half-charged brush, the lack of hard lines and the tender truthful rendering of his flowers and insects that the collector must look for William Billingsley upon Derby porcelain. He painted the rose, yes, but one has heard so much of this flower that the fact that he painted others, and those equally well, seems to be overlooked. Tulips, lilies, lupins, bluebells, bachelor's buttons, and other old-fashioned flowers form the groups and central bouquets to plates and dishes surrounded by fluted or straight rims, coloured in blue or green, or simply white with gilt edges (see Illus. Nos. 13 and 14). The mark which may be found on porcelain painted by this artist is a controversial subject. We may take it that both the blue and the puce mark were used, but authorities disagree with regard to the red mark. Mr. John Ward, F.S.A., considers that the red mark was being used before Billingsley left Derby in 1796, whilst others maintain that it was not employed till after he had quitted the factory. It is therefore only by studying the known work of this artist and his methods that we can be sure we have discovered him.

We are told that during the latter part of his stay at Derby Billingsley earned from £1 10*s*. to £2 a week. These were good wages at the time and a tribute to his beautiful handiwork may be found in the urgent letter sent by Mr. Lygo, manager of the London depot, to Duesbury when he heard of the impending departure of this artist: "I hope you will be able to make a bargain with Mr. Billingsley for him to continue with you, for it will be a great loss to lose such a hand, and not only that, but his going into another factory will put them in the way of doing

PLATE 13. DERBY

Oval Tray with handles, gold trellis and testoons of foliage inclosing beautifully painted pink roses. Group of roses and other flowers in centre. Puce mark. Painted by William Billingsley.

From the Derby Museum.

PLATE 14. DERBY

1. White fluted oval Dish, blue border, gilt, central bouquet painted by Billingsley. Puce mark.—2. Plate, green border gold edged, roses and other flowers attributed to Billingsley but bearing red mark.—3. Plate, bright green border, gilt, fluted, bouquet of roses in centre. Also attributed to Billingsley. Puce Mark.

1. *From the Henry Evans Bequest.*—2 *and* 3 *from the Felix Joseph Collection in the Derby Museum.*

flowers in the same way, which they are at present entirely ignorant of."[1]

The garden and wild flowers so beautifully depicted by Billingsley continued to be used as decoration through all the succeeding years of the old factory. The commonest forms are central bouquets surrounded by sprays, small groups, and single flowers: these are found upon white porcelain with gilt edges; upon services with coloured borders; or in gilt-edged panels with a coloured and gilt background. Sometimes single roses will be found in a trellis pattern of gold covering the whole surface of the piece. A well-known pattern (see Colour Plate No. 5) consists of small full-blown roses, wreathed with blue cornflowers and gold foliage. A basket or vase filled and sometimes depicted as overflowing with flowers was frequently painted as a central *motif* on a plate or in a panel on a vase. A pattern often met with upon services is composed of full-blown pink roses and deep green ivy-leaves entwined. It is, however, upon those pieces that owe their sole decoration to flower subjects with slightly gilt edges that we see the finest work. Some of these are painted with large garden or hot-house flowers of various kinds thrown carelessly across the plate or dish from edge to edge (see Illus. No. 15); or they may be wild flowers with their foliage and even the roots treated naturally as botanical specimens and with the name of the plant at the back of the piece. These are, for the most part, the work of William Pegg, one of Derby's most distinguished flower painters.

Becoming a Quaker in 1800 Pegg suffered tortures by reason of his religious scruples and finally, being persuaded that to practise an art for purely decorative purposes was sinful, he left the works and for a time endured considerable privations. He then entered a stocking factory where he gained employment and from his own journal, quoted by Haslem, we get a vivid insight into the mind of this over-sensitive and conscientious creature.

[1] Haslem: "The Old Derby China Factory."

He says, "I was employed in making neat silk stockings, but I felt uneasie at the kind of work, because the hose were more for show than use: I often blush'd with guilt when I reflected on it, considering that I was as much wrong in that kind of work as in painting china. But I gave it up and took to cotton work, in that I was more easy, but I had to put some ornament (for what was called clocks) in the cotton hose, that gave me some uneasiness, but I prevailed on my employers to let me make the stockings without clocks, and that gave me relief."

Later on Pegg kept a school, but this being unsuccessful he left the town but soon returned to the Derby china factory to paint. It is pathetic to read in his diary that he did this at the instigation of his co-religionists, as even the Quakers "manifested their disapprobation of the sacrifice I had made."

In the year 1823 Pegg once more became a prey to religious scruples and again relinquished his work. After some wanderings he settled with his wife in a small huckster's shop in Derby, where by care and thrift they managed to live and to save £200. It is said on the authority of the late Mr. Sampson Hancock that only once after his final retirement from the china factory did Pegg make use of his art, this time to paint a masterly water colour of a group of red herrings which appeared in his shop window to encourage passers-by to purchase this toothsome delicacy in which he dealt.

Edward Withers was in 1786 said to be "the best flower painter in England." This artist was employed at Derby from 1780 to 1790. Through improvidence and drink he died in great poverty and was buried at the expense of his shopmates. The rose as painted by this man has certain characteristics which if studied will enable the collector to recognize him. The shape is tighter and closer than that of the rose generally found upon Derby porcelain, it is the old-fashined cabbage-shape and even when depicted as full-blown the petals cluster closely about the

PLATE 15. DERBY

1. Tea-pot, white ground gilt, festoons of flowers in colours, landscape panels by Borman. Puce Mark.—2. Plate, white, fluted edge, border green and gold. Square landscape panel. Blue mark.—3. Bell shaped Vase, richly gilt. Landscape decoration by Robertson or Lucas. Red mark.—4. Figure, "Falstaff." Height, 8½ inches. Duesbury period. Mark incised, No. 291,5.—5. Plate, white, flower border, central group flowers and foliage, on dark ground, painted by Rouse.—6. Plate, white, gold edge. Painted with flowers named on back. Duesbury period. Red mark.—7. Biscuit Figure, "French Shepherdess." Height, 7 inches.

From the Henry Evans Bequest and Felix Joseph Collection in the Derby Museum.

raised centre. Then again the lights are left as in the older fashion, and are not swept over with a half charged brush as by Billingsley and his followers, consequently the painting is harder and more precise.

Withers was the artist who decorated the "Rodney Jug," which was made to the order of a club of loyal china painters to commemorate the defeat of the French in the West Indies by Admiral Lord Rodney. Specimens of this jug, of which a number were made, are now exceedingly rare. It stands 9½ inches high and holds two quarts. The spout takes the form of the Admiral's face and cocked hat, under which, in gold, is the date 12 April 1782. The body of the jug is beautifully painted with bouquets of large roses, tulips, lilies, and other flowers and foliage. The mark is a D surmounted by a Crown without batons or dots.

Withers was one of the artists at Derby who used the device of painting a flower or insect to hide a defect. We find this little subterfuge recommended in one of the old Derby pattern books thus: "To hide any faults or spots on the china where these patterns do not come over, to paint over them only little roses or rosebuds." The writer, however, sounds a warning that too many of these would appear "more disagreeable than half a dozen specks." The blue and the puce mark are generally found on pieces decorated by Withers. In the Derby Museum is a plate bearing the blue mark with a pink border ornamented with green wreath pattern and a central group of flowers by this artist; two others in white with dentated borders in purple and gold, with small bunches of flowers and another in white, decorated in blue and gold with tiny flowers, all bear the blue mark, whilst a flower-stand 7 inches high, with perforated fixed top, turquoise ground, and small groups of flowers of the Chelsea Derby period, bears a gold mark. Mr. Bemrose considered that the numeral 3 might be taken to be identified as the mark of Edward Withers:

it is used in addition to the factory mark. On a saucer with roses with a dark blue and gold festooned border painted by this artist a script N appears. The letters N. C. in a medallion with the numeral 3 in blue were used on porcelain made to the order of the Hon. Nathaniel Curzon, son of Lord Scarsdale, and on a few pieces the letter N will be found impressed.

A later painter whose roses were renowned for their beauty and realism and who copied Billingsley's methods was Moses Webster. Speaking of this artist and his followers, the late Mr. Sampson Hancock once said, "I should not have been surprised to see a honey-bee alight on one of his lovely petals."

Webster left Derby for a few years during which he worked in London and at Worcester. In the latter place he received instruction from Baxter who had an Art School in that city. Hearing, at Worcester, that Webster never lost an opportunity when painting of introducing roses into his bouquets a wag wrote the following impromptu lines:

> If Moses composes
> His posies of roses,
> Of sweeter he can't them compose;
> No flower else that grows
> Can compare with the rose,
> If you doubt it consult your own nose.[1]

Webster was employed in painting a service of very handsome design known as "Trotter's pattern" from the fact that it was first used upon a service for a gentleman of that name. (See Colour Plate No. 4.) In this design there are ten embossed panels outlined in gold, five of which have a chrome or olive-green ground, the remaining five being painted with detached flowers and the centre occupied by a large bouquet. In the Derby Museum is a similar plate, but in place of flowers the alternate panels are painted with views and one outlined in gold occupies the centre.

[1] Bemrose: "Bow, Chelsea and Derby Porcelain."

Some of these services bear the gold mark, others the red mark of the Duesbury period. William Wheeldon, a nephew of Billingsley, was also a flower-painter at Derby and worked at the factory till 1823. This man lived to a good old age and died in his eighty-sixth year. Writers are much indebted to him for many particulars about the old factory and its early artists.

The names of painters employed here are legion and it is not now possible to identify the work of more than a few. Amongst them was Complin who excelled as a painter of fruit, flowers, animals, and landscapes. A peculiarity of this artist was the introduction of a bird or animal amongst his fruit, which was small out of all proportion to the fruit.

Perhaps the most masterly painting at Derby was that of fruit subjects. These were for the most part the work of Thomas Steele, who learnt his art in the Staffordshire Potteries and commenced to paint at Derby in 1815. It is said on the authority of Mr. Bemrose that his soft effects were attained by dabbing on the wet colour with his finger. We see this artist to the best advantage when studying his white grapes, which are so beautifully executed that one fears a touch might injure their bloom.

Steele painted other subjects and flowers, but his roses are inferior to their foliage; this may be due to the lights, which he left too white and crude.

A very characteristic form of decoration was that of landscape scenes, which were never more finely painted upon porcelain than at Derby. Chief amongst the artists was Zacariah Boreman, who had formerly been employed at Chelsea. In his agreement with Duesbury, quoted by Haslem, Boreman undertakes "in no ways wrongfully to detain, imbezzle, or purloin any monies, goods, or wares." He received two guineas a week, but it is distinctly laid down that should he "by sickness or other inevitable accident be rendered unable to paint china," his

employers should not be held responsible, but should pay only for work done.

The land- and seascapes by this artist are notable for their refinement and delicacy of colour. His high lights seem to have been obtained by the use of a light yellowish green, and there is little doubt that, in common with other artists at Derby, he first painted the whole subject with neutral tint, which was afterwards washed over with transparent colour. Boreman's landscapes may be found upon services, plaques, vases, jugs, mugs, and flower-stands, the name of the scene depicted being painted upon or under the piece, and the mark is generally in blue or puce. Zacariah Boreman died at Pimlico in 1810.

In the Derby Museum are several pieces of porcelain, labelled as the handiwork of "Jocky" Hill. These are a bowl, a saucer, a dish with canary border and landscapes, and a mug ornamented in salmon and gold and painted with a hound and puppies, the last bearing a puce mark. "Jocky" Hill was so called from his horse-dealing propensities. He rented two fields in which he kept thirty horses and a pony called "Bob." The pony carried him to the factory each morning, after which it trotted home alone and returned alone to fetch him. Hill sat well back upon its hindquarters, and rode so fast and furiously that he became known as the "flying painter."[1] He had lost three fingers of his right hand, but he painted well, finishing his work more minutely than Boreman. His colours, however, are rather too vivid for good taste.

Other landscape painters were Robert and John Brewer. John sometimes introduced figures and hunting scenes into his work. George Robertson, who was employed prior to 1820, laid on his colour so thickly that it was apt to chip off. He was fond of bright autumnal tints, but his painting is hard and unsympathetic. Daniel Lucas painted landscapes, and Richard Dodson

[1] Haslem: "Old Derby China Factory."

PLATE 16. DERBY

1. Oviform Vase, white and gold line background, two round medallions, figure subject and landscape. Duesbury period, incised mark, No. 67.—2. Oval Dish, fluted edge, canary and gold border, flowers treated as botanical specimens, named on back. Possibly by Pegg. Blue mark.—3. Two-handled vase, deep blue ground gilt, landscape panel. Duesbury period.—4, 6. "Mansion House Dwarfs" in colours, advertisements on hats. Portraits in porcelain of dwarfs who stood by the Mansion House, forerunners of to-day's "Sandwich Men." Duesbury period, incised mark 227.—5. Saucer-shaped Dish, gilt edge, garlands of roses upon gold and white background, central landscape medallion. Puce mark.

From the Henry Evans' Bequest at the Derby Museum.

birds with a landscape background. His work is heavy and the drawing is careless and sketchy.

John Haslem, who afterwards became portrait-painter to Queen Victoria, entered the Derby works at the age of fourteen. The hours were from six to six during the winter months, and from six to seven in the summer. This artist painted portraits in enamels upon porcelain. Askew was famous for his cupids and classical figure subjects. These are generally executed in pink *camaieu*, puce or gray, and may frequently be found as central *motifs*, surrounded by flowers by other artists. Indeed it was no uncommon thing for more than one artist to be employed upon a piece, and landscape panels frequently occur amongst floral decoration.

Samuel Keys, the last apprentice to William Duesbury the first, was famed for his gilding, and excelled in the decoration of figures in the Dresden style. His son John was a well-known flower artist. To Samuel Keys writers are indebted for many interesting particulars of the Derby factory in its early days, which in his old age he was fond of relating.

Two George Hancocks, father and son, were also distinguished artists, and John Hancock, a relative, painted flowers and birds. He was fond of executing these in the Sèvres style, at one time a favourite form of decoration at this factory. Pieces so decorated may bear a Derby rendering of the Sèvres mark, a double L enclosing the letter D, and surmounted by a crown. French decoration was so beautifully painted here that if judged by pattern alone it would be difficult to say which was the copy. In Illus. No. 12 we have a very good example. The Empire border is carried out in scrolls of pale blue, a pink shade of purple and red, united by vases and coiled snakes in gold, whilst the white centre of the plate is sprinkled over with small painted lyres. It bears the red mark of the Duesbury period. A somewhat similar pattern, with coiled snakes, may be found in black upon an

orange-red background and in gold upon white. Such pieces proclaim themselves as belonging to the Empire period.

Duesbury claimed in his catalogues that his porcelain resembled the finest Dresden, and did not hesitate to use the Dresden mark which may frequently be found upon figures and other pieces. The Meissen influence is certainly more noticeable in figures and vases than in the decoration of services. There are, however, in the Derby Museum several specimens which are painted with classical heads in monochrome upon a chocolate background in pure Dresden style; these bear the Chelsea-Derby mark in gold. The crossed batons and three dots used in the factory mark are said to have originated in an exclamation of Duesbury, who, in a moment of excitement and elation exclaimed: "A fig for crossed swords! Derby will cross sticks against any or all the three factories of Europe." By which he meant Dresden, Sèvres, and Berlin. The double L of Sèvres was used in deference to the wishes of London dealers who, when ordering porcelain decorated in French style, stipulated that it should be so marked.

A border which is somewhat characteristic of this factory is one which is carried out in irregular lines or dots in gold, known as "honey gold." The name was, no doubt, suggested by the fact that at first the gold leaf employed was ground up in honey. The glazes then used being soft, very little flux was required to make the gold adhere to the china. On the later body gold which had been melted in a crucible was employed, and this was called by Samuel Keys "genuine brown gold."

Another form of decoration is carried out in vertical or slanting lines of gold on a white background. Over this may be scattered roses and other flowers in colours; it may be broken by panels of landscapes and flowers, or (as seen in the oviform vase in Illus. No. 16) the panels may be painted with classical figures in colours on one side and with a landscape on the other.

A delicate gold pattern of conventional design was used to

PLATE 5. DERBY PATTERNS

cover a white background upon some services, with circular gold-edged panels of landscapes painted in shades of brown.

A conventional border in deep puce and gold, and another in gold with a red sprig (see Colour Plate No. 5), will be found on Derby tea, coffee, and other services, which bear the red mark. A design in which gold spots and roses form the pattern, and another of rye grass in browns and gold upon a yellow background, are very effective: the last may be seen as a border on plates which have a circular yellow panel in the centre, painted with a bird on a branch in brown and a rich shade of red, and which bear the red mark. An old pattern, which has come to be spoken of as peculiarly Derby, but which was used at several other factories, is the "Chantilly," or "Bourbon Sprig." It consists either of a single cornflower with a gold sprig, a spray of the flowers and foliage alone, or in association with a pink flower. Sometimes the cornflower appears in pink, and it was known at Derby as pattern "129."

Some services were ornamented with moulded flowers and foliage in low relief on the rims of dishes, plates, and saucers. These raised designs are generally gilt or partially gilt, and are seldom left in the white as upon Swansea porcelain. Tea services moulded in relief with a "pineapple" or "scale" design in plain white, and with a flat border painted in colours, belong to the Chelsea-Derby period, the pattern being one brought from Chelsea and originally from St. Cloud. Such pieces were called by Horace Walpole "quilted china." Flowers in high relief in Dresden style and frequently very large are a feature of the Bloor period. Specimens ornamented with these cannot for the most part be admired, the colouring being crude and the effect heavy. This form of decoration will be found upon vases, inkstands, candlesticks, baskets, and cornucopias. The vases are of large or small size and are sometimes filled with bouquets of porcelain flowers. Those of small size may be decorated with landscape panels upon a blue or

green ground, with wreaths of raised flowers forming a frame to the panels.

Derby vases, generally made in sets of three or five, are characterized by the fine floral and landscape paintings which adorn them, and by their beautiful ground colours and rich gilding. Pale turquoise, pink, apple green, canary yellow, and gold striped backgrounds were most popular. They stand upon square, round, or oval plinths or upon feet. The handles may be small upright rings set low down upon the body of the vase, they may rise from the body and terminate in rosettes upon the neck, or again we find them upon the French ewer shape raised high above and supported upon the edge of the rim. On some specimens they take an Empire form, something in the nature of a small wing rising from a gold mask; in others they are ram's heads, known as "The Derby Ram." A marbled pedestal is by no means an uncommon occurrence as a base both for these and other ornamental pieces. The most delicate specimens are, however, those in white biscuit of the second Duesbury period, wreathed with flowers in high relief, which are frequently marked with an incised triangle and a number.

In 1802, upon the conclusion of the Egyptian campaign, General Sir John Hely-Hutchinson visited Derby to receive the freedom of the ancient borough. At the china works the proprietors presented him with a vase twelve inches high with ram's head handles. On one side the Hutchinson arms were emblazoned, and on the reverse the Derby arms, a "Buck in the Park," the body of the vase being covered with Egyptian hieroglyphics in gold upon black. This piece was marked with the Crown, crossed swords and D. in red, and with the numeral 5.

A vase in the Shuttleworth Boden bequest in the Derby Museum is a magnificent specimen. Standing nineteen inches high, it is profusely gilt upon a cobalt blue ground and has snake handles. Only three of this shape—which is supposed to have

been copied from Dresden—were made, but it is not known what has become of the other two. The gilding and handles were the work of Soar, the birds were painted by Dodson, and the landscape —a view of Wenlock Abbey—is by one of the Brewers. It bears the red mark of the Duesbury period.

A popular form for an ornament was the jardinier or "bough-pot" with perforated top designed to hold bulbs. This article was finely decorated with gilt-edged panels of views, flowers, birds, and insects, upon a coloured or gold background, or with groups and bouquets of flowers scattered over the semicircular front. Jugs in French ewer shape with high upstanding handles were things of beauty made at this factory, elaborately ornamented with flower and other painting. Large two-handled mugs, cabinet cups and saucers, gold lined and beautifully painted, and many small articles of the "toy" description were made.

Quart mugs with the word "Fiat" upon them and painted with the rose and thistle were manufactured at Derby for a Jacobite Club in Wales. This club, "The Cycle," held ceremonial meetings at which the health of Prince Charles Edward was drunk in the "Fiat" cups over his portrait, which was kept in a wooden case and only opened on these occasions. Trout head and fox head pocket drinking cups, the latter lettered with the words "Tally-Ho," were manufactured during the Duesbury period but are generally unmarked.

A full list of figures and groups made at this factory would fill a small volume. Among the artist modellers employed was John James Spengler, a Swiss who was engaged by Duesbury in 1790 at a weekly wage of "two guineas of lawful british money."[1] His working day consisted of ten hours on six days in the week in the summer and eight hours in the winter, and should the number of hours not be made up his employer was empowered to make a deduction from his wages. Some of the finest figures and groups

[1] Bemrose: "Bow, Chelsea, and Derby Porcelain."

are the handiwork of this artist. They are in biscuit, of which Derby made a speciality, and also in colours. Early figures are amongst the finest ornamental productions of this factory, and those in white biscuit are unrivalled. They generally bear the mark incised in the paste together with a pattern number. Later figures have the red Duesbury mark, the Bloor mark or the D. surmounted by a large crown in colour.

The first figures were copied from Chelsea models, and during the Chelsea-Derby period they exhibit many of the characteristics of that factory—the rococo stands, the classical cast of features so surprising when found on a shepherd, shepherdess, gardener, or other rustic figure, and the same soft paste and thick greenish glaze. Later the stands took a compact form, the four rococo legs disappearing, and a more solid scroll base being used. During the last Duesbury period the plinth became still lower, and rock, shell, and other natural objects were introduced. This was followed by a circular pierced base, or a solid square, or round pedestal. The features during the Bloor period lost their classic outline, and some of them exhibit a heaviness in modelling which gives the head an appearance of being too large for the body.

One of Spengler's most delightful statuettes is a shepherdess in biscuit, 11 inches high, leaning over a gate and feeding a pet lamb. In the Bemrose collection was a companion figure of a shepherd with a dog. This figure has an interesting history which is related in the "Catalogue of Porcelain and other Works of Art" of the late Mr. William Bemrose. It was modelled in Dorset clay and was 13 inches high. Mr. Bemrose says "The late Gno. Whittaker (one of the old hands) informs me: 'One of the most graceful figures designed at the Derby Works was one representing a female leaning on a gate feeding a pet lamb, modelled by Spengler, who, on leaving the works, left no companion. Mr. Kean wished to have a companion to it, and he selected a plaster cast of Antinous which was just the attitude he thought would

PLATE 17. DERBY

1, 3. Figures of Nancy Dawson and Woodward in character.—2. Group "Spinning." Bloor mark.—4, 5. Pair of Candlesticks, the "Musicians." Mark, large crown and Roman D in red.

From the Collection of Mrs. Mundy of Markeaton.

match the figure Spengler left. The plaster cast was a nude figure, and Mr. Kean assisted Coffee to dress the figure, copying the style of Spengler's drapery as nearly as they could, and Coffee modelled the dog, and old tree stump with the ivy clinging to it. When the old works closed I found the identical plaster cast that the mould had been made from. There was a model kept in Dorset clay in the workroom along with others for reference for the figure makers.' The above is the figure referred to by Whittaker, made in Dorset clay."

A group in biscuit (after Angelica Kauffmann), 15 inches high, is very charming and is perhaps the finest work by Spengler at Derby. It represents Cupid bound to a tree whilst three virgins are torturing him. The first pelts him with beautifully modelled flowers, the second breaks his bow over her knees, whilst the third cruelly plucks feathers from his wings.

Another group in biscuit by the same artist, 12 inches high, represents the "Waking of Cupid" by two virgins, one of whom is tickling his ear with a straw. Still another, by Spengler after Angelica Kauffmann, and perhaps the most attractive of the three, is one which represents two bacchantes adorning the statue of Pan with garlands of delicately modelled flowers. The poise and drapery of these figures are quite charming. The group is $12\frac{1}{2}$ inches high. The same group also appears in colours, bearing the Chelsea-Derby mark and the incised number 196.

Two figures, a male and a female "Gardener," were also modelled by Spengler, and may be found both in biscuit and in colours. They bear the incised mark and the number 7, and are of the Duesbury period.

Other artist modellers at Derby were W. T. Coffee, Stephan, and the sculptor Bacon. Amongst the figures modelled by the last was one of David Garrick as Richard III. Some of the finest busts were the handiwork of Coffee, notably that of Hannah More.

Upon many Derby figures the Dresden mark will be found. The drapery of some of these is adorned with lace in true Dresden style, real lace being used which had been immersed in a preparation of china clay before being applied to the figure and baked.

A very large coloured statuette, 14 inches high, represents Jupiter with thunderbolts in his hand and an eagle by his side. This is beautifully modelled and is of the Chelsea-Derby period. Three others, Neptune with a trident riding a dolphin, the base decorated with rock-work and shells; Minerva; and Britannia are also large and important Chelsea-Derby figures.

A set, the "Quarters of the Globe," 9 inches high, of the Duesbury period bear the incised mark and the number 200. Another set, the "Chelsea Standing Seasons," 6½ inches high, of the Duesbury period with incised mark, are numbered 125.2.x. A set of "Elements," 7½ inches high, also of the Duesbury period, have the incised mark, the number 48, and the initials J.W. A pair of figures, "Music," the female with a guitar and the male with a horn, are often met with. In the earliest rendering the flowers upon the *bocage* at the back are of small size, delicately modelled. Upon such pieces the Dresden mark will sometimes be found as well as the incised mark and the numeral 9. In later examples of the same the flowers are larger, and the mark is that of the late Duesbury or the Bloor period.

Peg Woffington as "Black-eyed Susan," Jack Bannister as "Tom Bowling," and the busts of many famous people were all modelled at Derby.

A coloured group, "Fitting the Shoe," 7 inches high, and another, "The Shoeblack," bear the Sèvres mark.

Two very charming figures in the Henry Evans bequest at the Derby Museum, those of Shakespeare and of Milton, are in white glazed porcelain slightly gilt, the only colour used being in the lining of the cloak, which in each case is of apple green.

PLATE 18. DERBY

Modern Derby Figures, made in original moulds by Samson Hancock, Old Crown Derby China Works, King Street, Derby.

From the Collection of Mr. Romolo Piazzani.

A set of eight "Monkey Musicians," in colours, 4 inches high, were modelled by Keys. Although of the Duesbury period they are unmarked. There is a complete set in the Felix Joseph collection at Derby. They are quaint and charming little figures, each holding its instrument, and can be seen to the best advantage when grouped all together.

The Derby, or as they are sometimes called, "Mansion House" Dwarfs, are a well-known pair of small, rotund figures, which may be seen in Illus. No. 16. Grotesque in shape, their large hats are adorned with advertisements. They stand about four inches high, were made during the Duesbury period, and have an incised mark and the number 227.

Some charming little animals were also manufactured; amongst these are a cow and calf, an elephant, panther, ram and ewe, deer and stag, a peacock, and several varieties of dog, notably the "Derby Pug."

Many of the finer figures were fitted with a nozzle as candlesticks. These are generally adorned with beautifully modelled flowers. Sometimes they are of classical design. They are made in pairs, a male and a female, and many of them bear the Dresden mark. Upon some early groups a triangle incised in the paste will be found: this is a private mark of one Joseph Hill, a figure maker employed at Derby. Upon others an incised star appears, being the mark of Isaac Farnsworth.

In the first quarter of the nineteenth century, and even later, upon one day in the year the market-place at Derby was spread with straw, and the workers at the china factory brought their wares, which were laid out for sale. On that day it was the custom of the housewife who possessed a china closet to visit the market and replenish her store. Some of the older residents still remember this custom, or have heard of it from their parents.

When in 1848 the old Derby factory was dismantled, Mr. Sampson Hancock and five other workmen joined in starting

the factory which is still at work in King Street, and is known as The Old Crown Derby China Works. This little factory, owned at the present time by Mr. Robinson, a relative of the late Mr. Sampson Hancock, is still flourishing. Only five persons comprise the staff. The secret of the fine body and glaze has been well preserved, and is known only to the proprietor. Old patterns are used, including the Derby-Japan, the rose and corn-flower, and many others. Most delightful figures from the old models are being produced, and the painting of birds, flowers, and fruit on dessert services has never been surpassed.

Collectors should, if possible, secure some of these pieces. Owing to the small size of the factory and the few hands employed, a limited number only can be made, and they will certainly in the future command high prices. The mark now employed is a red crown with crossed swords and dots surmounting a script D, and on either side the letters S. and H.

The earliest authentic mark of the old Derby factory is a combined D and the Anchor of Chelsea, used during the Chelsea-Derby period 1770-84 both at Chelsea and Derby. In 1773 a jewelled crown was added above the D without the anchor. About the year 1782 cross staves and six dots were introduced, and a monogram D and K for Duesbury and Kean, appeared in 1795. During the Bloor period this name was used, generally printed in a strap. Imitation Chinese marks were also employed and a Roman D surmounted by a crown is a somewhat late mark. Gold, blue, and puce were the early colours used, later marks being generally in red. Upon some rare pieces a black mark occurs.

Mark at present employed at the King Street Works, Derby.

PLATE 6. DERBY

Ewer, with painted and raised decoration.—Figure of Dog, Chelsea Derby.
From the Author's Collection.

Cup and Saucer. Blue mark, early period.
From the Collection of Mr. Romolo Piazzani.

DERBY MARKS, 1756-1848

PINXTON

IN 1796 William Billingsley left Derby and we next hear of him at Pinxton, where, with Mr. John Coke, he manufactured porcelain. Mr. Coke had become interested in this industry during a residence in Dresden, and Billingsley had for some time previous to his departure from Derby been conducting experiments in the manufacture of body and glaze behind locked doors with his friend Zacariah Boreman.

So much has been written of Billingsley as an artist that we are apt to overlook his achievements as a potter. It seemed in those days that artists abounded, but to this man it was a reproach that the body of English porcelain was inferior to that of other countries, noticeably inferior to the beautiful *pâte tendre* of Sèvres. Here then Billingsley recognized a failure in the art he loved and set himself the task of removing the stigma. In the pursuit of an ideal he did some things which have been accounted to him as sins, but after reading Mr. W. Turner's wonderfully interesting history of this man's life in his book "The Ceramics of Swansea and Nantgarw," I think we shall be inclined to take a more lenient view of his faults.

A small factory was built near Cromford Canal, Pinxton, by Mr. Coke, and Billingsley acted as manager. Several workmen had followed him from Derby, but at the end of four years he severed his connection with Pinxton and went to Mansfield. In 1803 Mr. Coke sold the works to John Cutts, a landscape painter, who retired in 1812 or 1813, and the business was finally abandoned about 1818.

PLATE 19. PINXTON

1, 2, 3, 5, 6. Cups and Saucers, Plate, Teapot and Sucrier, pale pink ground, richly gilt, landscape panels in colours.—4. Sauce Tureen and Cover, white ground, flowers painted in colours, attributed to Billingsley.

From the Felix Joseph Collection in the Derby Museum.

Two distinct bodies were manufactured at Pinxton; the earliest, made by Billingsley, is very fine and translucent, of a faint green tinge when looked through. It was without doubt the most beautiful porcelain which had yet been invented in England and has only been excelled by those made afterwards by Billingsley at Swansea and Nantgarw. So transparent is it that the shadow of the hand is distinctly visible when passed behind a piece in ordinary daylight. After Billingsley left the works a more opaque and thicker body, which lacked the vitreous appearance of the first, was made, and this leads us to conclude that he had not divulged his secret, but had carried it away with him.

When we consider that this man had earned for himself a reputation as being the finest flower artist of his time, it is surprising that upon Pinxton porcelain flower painting as ornament is rarely found, and when it does occur it is for the most part poor and sketchy. From this we gather that Billingsley was devoting himself entirely to the making, rather than the decoration, of china. In Illus. No. 19 is a covered sauce tureen which may be seen in the Derby Museum, and which is attributed to Billingsley, but upon some of the finest Pinxton porcelain we find a simple decoration of sprigs and sprays of blue cornflowers as sole ornament with blue edges.

Landscape painting was generally used in association with canary-yellow or pale pink backgrounds lavishly gilt, or on a white background with fine gilding (see Illus. No. 19 and 20). Services, vases, and other ornamental pieces and ice pails are some of the things which have been identified as belonging to Pinxton; the mark, a cursive P in red or the name, may occasionally be found, but a mark was rarely used though the number of the pattern was generally painted on the bottom of each piece. There is little doubt that owing to the employment of Derby workmen much of the porcelain manufactured after Billingsley had left the factory has been attributed to Derby. The landscape subjects used

were generally local views and many of them have the name of the place painted underneath. They were executed in natural colours or in monochrome, black, brown, and, very rarely, purple being used. The painting is frequently poor and slight, and Cutts, who was chiefly responsible for this form of decoration, was known as a "magical" painter from the rapidity with which he accomplished his work.

Billingsley's artistic temperament and ambitious nature—never satisfied with anything he did but always reaching out for something better—made him a difficult man to deal with. It seemed impossible for him to keep his ideals within reasonable bounds and his temper was irritable and violent. He no doubt deemed it better to start on an undertaking of his own than to work for others, and with this end in view he settled in Mansfield, a short distance from Pinxton, till such time as he could find a suitable locality in which to make porcelain. Here he painted china which he bought in the white from the Staffordshire potteries and sold for a living; he also employed several painters and gilders. The decoration of this china was executed in much the same style as that employed at Pinxton, and a few pieces exist which are marked "Billingsley Mansfield."

In less than three years this venture was also relinquished and we find Billingsley, about 1803, at Torksey in Lincolnshire, where he occupied a house which is still known as "The Potteries." This place was close to the Leeds Canal, and it is supposed that the abundance of sand and the proximity of the waterway, by which he got his supply of Cornish china clay, influenced his decision to start a factory here.

Very little is known about Torksey porcelain; some few pieces with reliable histories have come to light and these are painted with a simple design of natural flowers, with figures, pagodas, and flowers in Chinese style (see Illus. No. 33), or with such subjects as Faith, Hope, and Charity in vivid pink, yellow, and blue. The

PLATE 20. PINXTON

1. Mug, white gilt, landscape decoration in red, on the side the initials J. C. in gold.—2, 3. Saucer-shaped Dish and Cream Jug, white, arabesque ornaments, landscape panels and vases. Marked P. 108.—4, 5, 6. Tea-cup, Coffee-mug and Teapot, canary ground gilt, painted with landscapes in colours.—7. Oblong tray, pink ground gilt, central landscape.

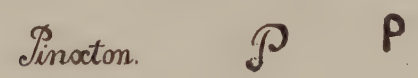
From the Henry Evans Bequest and the Felix Joseph Collection in the Derby Museum.

painting is generally of the poorest description, suitable only for "cottage ware," but the porcelain is fine, thin, and glassy, a fact which we may take as indicating that at this place Billingsley was entirely taken up with the making of the body and glaze, and left its decoration to young or inexperienced artists.

About the year 1807 or 1808 the factory was abandoned, how or why we do not know, but a shrewd suspicion of financial troubles was advanced by his relations as the reason. In the autumn of 1808 we find Billingsley and his two daughters travelling under an assumed name in the city of Worcester. In a letter —quoted by Mr. Turner[1]—from Sarah Billingsley we gather that they had suffered great hardships and privations, including a "short sea voyage" during which a terrible storm had occurred causing them to disembark and to continue their journey of "between forty and fifty miles" on foot. In Worcester, Billingsley found employment and we next hear of him in South Wales in 1813.

[1] "The Ceramics of Swansea and Nantgarw."

PINXTON MARKS, 1795-1812



PLYMOUTH

IN 1712 Père D'Entrecolles, a French Jesuit missionary in China, began to write his now famous letters[1] from Jao-chan to the head of his Order in Paris. These letters contained the first reliable information concerning the manufacture of the "wonderful porcelain of the Indies"—as it was called—which had reached the Western World. Round this china surprising legends had been woven, and by some it was believed that it remained underground for one hundred years before it came to perfection. The letters, therefore, of Père D'Entrecolles were eagerly read by the potters of St. Cloud and Dresden, but the wily Chinese had been careful that the Father should not discover the secret of the "bones" which made the "body stand up," and although the letters proved of great use they did not supply the desired information. In the end, however, they helped in its discovery.

On the Continent hard paste, or true porcelain as it should more correctly be called, was made early in the eighteenth century, but in England some years later the soft paste of Bow and Chelsea had not been improved upon, and the potter was very much alive to the defects of this and its frequent injury in the kiln.

About 1748 William Cookworthy of Plymouth, being a good French scholar and having read the Letters, made experiments with Cornish stone and clay, and writing in 1768, after having taken out his patent for porcelain, he says that he discovered the secret some twenty years previously.

Cookworthy was a man of fine character and a scholar of no

[1] "Lettres Edifiantes et Curieuses."

PLATE 7. PLYMOUTH

Bell-shaped Mug, in Chinese style, a design used later at Worcester.—Vase and Cover, flower decoration.

From the Schreiber Collection, Victoria and Albert Museum.

Pepper Pot, painted in blue under-glaze and red over-glaze, a style of ornament adopted at Lowestoft.

From the Author's Collection.

mean order. He was a descendant of the old Devonshire family of Cokeworthys or Cockworthys of whom one, John Cokworthy, was vicar of St. Andrew's, Plymouth, from 1427 to 1433, the same family being mentioned in the records of the Society of Friends in 1669.[1]

Born in 1705, William Cookworthy lost his father at the age of thirteen. He was the eldest of a family of seven, his mother—owing to the bursting of the South Sea Bubble shortly before her husband's death—was in poor circumstances, and received assistance from the monthly meeting of the Society of Friends. At fourteen he was apprenticed to Messrs. Bevans of London, chemists, now the well-known firm of Allen and Hanbury. This little boy walked from Kingsbridge in Devon to London, suffering considerable privations on the way. At the end of his apprenticeship, with the help of his employers, he set up for himself as a chemist in Plymouth under the name of Bevans and Cookworthy.

The house occupied by William Cookworthy may still be seen in Notte Street, Plymouth. It is a fine example of the Queen Anne period, and here in a wainscoted parlour we can picture the earnest God-fearing Quaker in his picturesque if somewhat sombre garments, making his experiments or preparing his religious discourses; for man of letters and practical chemist as he educated himself to be, he was also an earnest preacher of the Gospel.

The letters of Père D'Entrecolles gave Cookworthy the key to the mystery of Chinese porcelain, but it was on his preaching expeditions across the moorlands of Cornwall that his eyes detected, and his knowledge led him to discover, the necessary ingredients. He himself says: "I first discovered it in the parish of Germo, in a hill called Tregonnin Hill." Later on he says "I have lately discovered that in the neighbourhood of the parish of St. Stephen's in Cornwall there are immense quantities of Petunse Stone and Kaulin, and which I believe may be more conveniently

[1] Theodore Compton: "William Cookworthy."

and advantageously brought than those of Tregonnin Hill, as by the experiments I have made on them they produce a much whiter body, and do not shrink so much in the baking, nor take stains so readily from the fire."

Subsequently the same materials were discovered upon the Boconnoc estate belonging to Thomas Pitt, afterwards Lord Camelford. This discovery brought together Thomas Pitt and William Cookworthy, and was the commencement of a long and intimate friendship. In 1768 they jointly took out a patent and started the Plymouth factory, where the first hard paste or true porcelain was manufactured in England. The factory only continued for about three years when it was removed to Bristol, and the patent was assigned later by Cookworthy to his cousin Richard Champion. For this great discovery neither Cookworthy nor his family received any financial benefit; from this point of view the venture was a failure, as was that of Bristol.

The difference between hard paste or true porcelain manufactured only in this country at Plymouth, Bristol, and during its early days at New Hall, and those of Bow, Chelsea, and other soft-paste factories, is that the former contained a constituent of granite specially prepared and ground in place of the silex and bone ash of the latter, the glaze being also of harder texture. If tried with a file upon the unglazed surface it will be found impossible to cut it, only a mere scratch being made, whereas the soft body powders away when so tested. Plymouth porcelain has some very marked characteristics. The colour of the body is milk white, but it was apt to "wreath" owing to imperfect throwing. The wreathing is in the form of *spiral* ridges, and must not be confounded with the slight ridging found upon Chinese porcelain which always describes a *circle*. Upon the bowl seen in Illus. No. 22 this ridging is distinctly visible.

The glaze has a polished appearance and is generally more or less iridescent, but owing to a difficulty in firing which was never

PLATE 21. PLYMOUTH

1. White Rock and Shell Stand for plover's eggs, $7\frac{1}{2}$ inches high.—2. Set of small Salts, blue and white.

2. *From the Victoria and Albert Museum.*

PLATE 22. PLYMOUTH

1. Bowl, flowers in colours, showing spiral edges.—2. Bell-shaped Mug, flowers in colours, edged gold tracery.—3. Teapot, painted in Chinese style with figures, vases and tables, a decoration also employed at Worcester.

1. *From the Author's Collection.*—2, 3. *From the Fry Collection.*

entirely overcome it is frequently discoloured. The discoloration has a gray smoky appearance as distinguished from the brown stains upon Bow and Chelsea. In such pieces it is strongly iridescent, and the discoloration is most frequently met with upon figures and other specimens entirely in white. As seen in some white figures in the Schreiber Collection at South Kensington, the smoked glaze is far from unpleasant and might almost have been the result of deliberate design, the little figures bearing a striking resemblance to fine examples of Belleek porcelain.

Upon services, vases, jugs, mugs, and bowls the presence of a ridged surface and a discoloured glaze detract from their beauty, but the history of the discovery of this body, the short existence of the factory, and the interesting life-story of the inventor, give to Plymouth china a special fascination and interest for the collector.

The alchemist's sign for tin (Jupiter) which resembles the numeral 2 crossed like the numeral 4, was used by Cookworthy as a mark upon his porcelain, but it must not always be taken as indicating that the piece was made at Plymouth. There are specimens of undoubted Bristol manufacture so marked, which were made after Champion took over the works. Some pieces, also manufactured at Bristol, bear the sign for tin and the Bristol cross together as a mark, and I think we may take it that many of the better finished and more decorative specimens were made by Champion. The mark was either painted in red or brown or was impressed in the paste.

Plymouth blue and white porcelain in under-glaze was frequently ornamented with Chinese designs. The colour employed is quite distinctive, being a soft gray or indigo blue which shades from a pale tinge to almost black. Sets of little shaped sweetmeat or pickle dishes fitting into a round, or oval, with spoons to match, are found in Plymouth under-glaze blue. Saltcellars in the shape of shells on a rock and shell base, large mugs frequently bell-shaped,

tea and coffee services, and shell centrepieces, and sauceboats were decorated in this way. Blue under-glaze was also used in association with Indian red over-glaze enamel, as seen in the pepper-pot (Colour Plate No. 7).

Chief amongst articles in white are the rock and shell sweetmeat stands (Illus. No. 21), saltcellars of similar design, and groups, animals, and figures, some of the latter being very well modelled. Figures in Chinese style were so well copied that were it not for the discoloured glaze they might be supposed to have come from China. Coloured decoration took the form at first of simple bouquets and sprays of flowers as seen in the vase (Colour Plate No. 7). In the bouquets, one flower standing out beyond its fellows is rather characteristic, and this flower was frequently a yellow rose, tulip, or lily. Services, tea and coffee-pots, large jugs and mugs, as well as sets of vases, will be found so decorated.

Chinese subjects were employed in over-glaze enamels, a handsome example being seen in the mug in Colour Plate No. 7. This pattern is one which we also find upon Worcester porcelain, where it was used in the original factory, and later on by Mr. Chamberlain. A simple Chinese design consisting of tall, graceful ladies, high tables, and vases, was employed both at Plymouth and Worcester (see tea-pot, Illus. No. 22) as were Japanese patterns in pale enamel colours after Kakiyemon. In the Schreiber Collection is a tea-pot with small roses and other flowers in what is now known as the Lowestoft style, tied and entwined with bows of tiny red ribbons; this decoration was used both at Plymouth and Bristol (Illus. No. 25). Exotic Chelsea birds were painted upon mugs and jugs in bright enamels. The mugs were frequently bell-shaped with a delicate pattern in gold round the edge (see Illus. No. 22).

Some fine figures were made by Cookworthy at Plymouth, many of which were afterwards copied at Bristol. Of these, the "Four quarters of the globe" are good examples of large size

PLATE 23. PLYMOUTH

1. Peacock in Chelsea style. Brilliant colouring.—2. One of three vases painted with exotic birds, foliage and insects. Mark, sign for tin in red.—3. Bristol Biscuit Bird on stump. Mark, cross.—4. Bell-shaped Mug, bouquets and sprays of flowers and exotic birds. Rare mark, J., 2 impressed.—5. Large Jug, exotic birds in style of Longton Hall and Worcester.—6. Chocolate Pot and Cover painted with fruit.

From the catalogue of the Trapnell Collection by the courtesy of Mr. Albert Amor, St. James Street, W.

(The number printed beneath each object corresponds with that in the Catalogue.)

(see Illus. No. 24). The smaller white figures are perhaps more finely modelled, and the *bocages* which form their background with smoke-tinged flowers, and the gray shadows—also caused by discoloration—in the drapery add to rather than detract from their charm.

Animals of various kinds, frequently in white, and birds on branches in colour were all made by Cookworthy at Plymouth. Some well-known artists and modellers were employed. Amongst the former was Henry Bone, who afterwards became famous as a miniature painter, and who was apprenticed to Cookworthy and spent six years at Bristol. William Stephens was another Plymouth artist whose flower painting was admirable, and a mysterious foreigner known as Soqui or Le Quoi was engaged from Sèvres, where he had earned for himself a great reputation.

The quality and strength of Plymouth and Bristol porcelain were well demonstrated at the time of the disastrous fire at the Alexandra Palace. Here a collection of several thousand choice specimens of porcelain and pottery had been gathered together. In the newspaper accounts at the time attention was drawn to the fact that whilst specimens of Bow, Chelsea, and Worcester were reduced to a shapeless mass, those of Plymouth and Bristol, though broken, retained their form and whiteness, the most delicate details showing no sign of fusion.

In Mr. Theodore Compton's "William Cookworthy" we have a most moving history of the life of this man who was a scholar and philosopher, and whose great knowledge in literature and science was equalled only by his love for and striving after the souls of his fellows. He had many friends amongst men of note of his day. In 1768 he entertained Captain Cook and his companions, Joseph Banks and Dr. Solander, on the eve of their departure to Otaheite in the ship "Endeavour," and again in 1772 and 1776 Captain Cook was his guest. His most staunch friend, however, was "the gallant Jervis," Lord St. Vincent, who

once remarked that "no one could be in Mr. Cookworthy's company without being the wiser and better for it."

As a Member of the Society of Friends he wore garments of sombre hue, but such was his absence of mind that upon one occasion, when staying with a doctor friend at Exeter to attend "First Day," he sallied forth to the Meeting House and into the Minister's Gallery clad in the scarlet cloak of his host (the walking costume of a physician of that time). When his scandalous appearance was afterwards pointed out to him, he replied that he had not noticed the colour, but knew that the cloak protected him comfortably from the rain. On another occasion, at a dinner party, he absent-mindedly drank his neighbour's wine throughout the meal.

William Cookworthy died on October 17, 1780. In a memorial written of him at the time we find the following: "He was comely in person; kind and charitable in his disposition; courteous and truly polite in his carriage, beyond all forms of breeding. He united the ease and affability of the true gentleman with the sobriety and dignity of the sincere Christian."

PLYMOUTH MARKS, 1768-1772

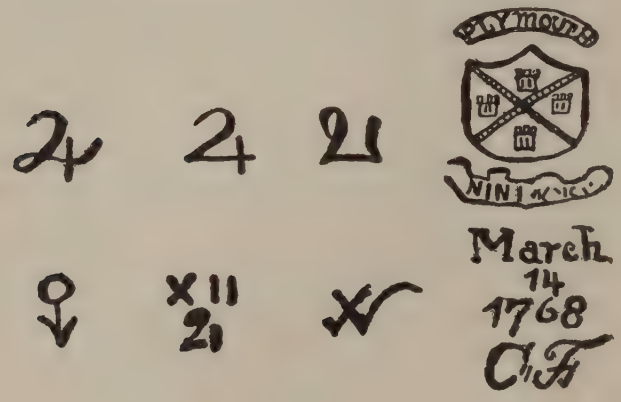


PLATE 24. PLYMOUTH

Set of Female Figures emblematical of the four Quarters of the Globe. On scroll plinths, 13 inches high. This set was also modelled at Bristol.

From the catalogue of the Trapnell Collection, by the courtesy of Mr. Albert Amor, St. James Street, W.

(The number printed beneath each object corresponds with that in the Catalogue.)

BRISTOL

THE FRY COLLECTION OF BRISTOL PORCELAIN

MORE than a "certain amount" of mystery surrounds the beginnings of the manufacture of porcelain at Bristol, but it is certain that several attempts had been made prior to that of Richard Champion, who has left fewer details of his work than might have been expected from a man of his position and learning. Hugh Owen gives what may be looked upon as a good reason for this reticence. He says,[1] "Had Champion become rich by the exercise of his industry, his perseverance, and his talents, there is no circumstance in the history of his manufacture, however trifling, that would have escaped chronicle. One of the most brilliant scientific successes, the Bristol porcelain manufactory was commercially a failure, and those most affected by it had more interest in endeavouring to forget the loss than they had in perpetuating the details of what was, at least, a mortifying defeat."

It was thought at one time that the Bristol china factory owed its origin to the removal of the Plymouth works to that city in 1770, but this has been disproved. In 1765 a company was established in Bristol which made porcelain from Cornish materials. It was, however, found impossible to produce a glaze free from spots, and after fruitless trials, the venture was discontinued. There is certain proof that in 1768 Richard Champion was making china in Bristol, and in 1771 William Cookworthy, of Plymouth, had a factory on Castle Green, which was taken over by Champion, and carried on by him from 1773 to 1781.

[1] "Two Centuries of Ceramic Art in Bristol."

The account of how "china earth," found "on the back of Virginia," was sent over in a box from Charlestown, South Carolina, by Caleb Lloyd to his brother-in-law, Richard Champion, and to Richard Holdship at Worcester, reads like a combination of fairy-tale and Christy Minstrel ballad, and is an indication of the widespread interest which the industry excited. Caleb Lloyd stated in a letter accompanying the box that it came "from the internal parts of the Cherokee Nations, 400 miles from hence, on mountains scarcely accessible." Champion could do nothing with the earth, which he praised for its purity, but which, he pointed out, required "stone to try with it." Holdship, though he never acknowledged receipt of the earth or sent any report of its use to the giver, must have found it valuable, for we are told that he arranged to have a quantity collected and sent over to him.

The Fry family was connected with the manufacture of porcelain in Bristol from its earliest days. Mr. Joseph Fry, who was born in 1728, appears to have been an original investor of £1,500 in the concern. He is spoken of as "a friend and partner of Richard Champion," though it does not appear that he took any active part in its management. A member of the medical profession, he had, by his high principles and personal charm, become a popular practitioner among the better classes of his fellow-citizens. It would seem that, being a man deeply interested in scientific discovery and invention, he sought rather the advance of these than any pecuniary advantage. He was also a partner in several other undertakings, for the perfection of which he used his chemical knowledge with untiring zeal. He died at the early age of fifty-nine. To Mr. Francis Fry, grandson of Joseph Fry, we are indebted for much information concerning the porcelain works of Plymouth and Bristol. He made exhaustive search in rate-books and other old documents, and was enabled thereby to locate the vicinity of the china factories and to gather particulars as to the workers employed. Added to this, he brought together

PLATE 8. BRISTOL

Vase, painted with birds, foliage, and landscapes, gilt.—Vase, with shagreen ground and Japanese decoration in Kakiyemon style.

From the Fry Collection, by kind permission of "The Connoisseur."

in the magnificent collection of porcelain which he amassed, a document "writ large" by the old-world potter with his struggles, successes, and failures.

There is, I think, too much stress laid upon one particular style of decoration as being characteristic of Bristol porcelain, namely, that of the laurel-green looped festoons and wreaths. This decoration was frequently applied to Bristol china; but it must not be looked upon as proof that a piece so ornamented owed its origin to Bristol. There is in the Fry Collection part of a tea-service of Chelsea-Derby porcelain bearing the Chelsea-Derby mark, which is so decorated, and which, if judged by this alone, would certainly be put down as Bristol (see Illus. No. 12). We are also apt to lay too much stress on the spiral ridges found on both Plymouth and Bristol porcelain. These generally occur particularly upon the commoner ware, and are more or less visible to the eye; but in the finest specimens, such as form this collection, it is sometimes necessary to make a minute examination to discover them. There is no doubt that at the time the Plymouth manufactory was absorbed into the Bristol works, it had attained a very high standard of excellence, and towards the close of its short existence the Bristol factory was turning out porcelain of the highest quality, beautifully painted by some of the best artists of the day. The fine vases and services of the Fry Collection are noted for the exquisite painting of landscapes, birds, and flowers, the richness of the enamel colours, and the solidity of the gold, which is frequently unburnished, and when used in bands as decoration, is generally ornamented with finely chased and pencilled designs. On a piece of Bristol porcelain may frequently be found all the colours of the rainbow in flower, foliage, and ribbon, but so artistically are these arranged, and so rich, yet subdued, are the colours, that they blend harmoniously, and never offend the eye. Again, the designs used as decoration are very varied, being frequently the same as those found on

Bow, Chelsea, and Worcester porcelain. This is explained by the fact that the same artists and potters worked for a time at each of these places. The industry was in those days in so precarious a condition that it seemed a foregone conclusion that each and every venture should end in failure, and workers and artists were engaged in an unceasing round of general post, carrying with them their patterns and designs.

In Illus. No. 25 we have an indication of the very general use of a style of decoration which has come to be known as "Lowestoft," and which was at one time supposed to belong exclusively to that factory. Here the flowers are somewhat larger than those usually met with, but the colours used and the treatment are the same—two roses, one of pink, the other purple and red, tied together with a red riband, and a border round the neck and cover of red lines and dots. The mark on this teapot is "B" in blue. It is quite possible that this style of decoration had its beginning at Bristol, and found its way from there to Newhall, where, we now know, it was very generally used, and to which factory we have of late years consigned so much of the porcelain at one time attributed to Lowestoft.

It is interesting to note that the large quart jug (Illus. No. 26) belonged to Mr. Joseph Fry, and is ornamented with his monogram and the date 1777. The edge of the jug has a band of rich, solid gold applied in scallops, and known as the Dresden border. This is frequently met with on fine specimens of Bristol porcelain. A ring of gold encircles the neck, from which depend looped wreaths of flowers and foliage in green, pink, blue, red, yellow, and purple. On the neck and below the festoons are sprays and sprigs, and round the base is a line of gold. The whole is beautifully painted, and the mark is a cross in pale blue.

In the covered cup and stand (Illus. No. 27) we have a specimen of Bristol porcelain, decorated with medallion portraits in sepia on a deep chocolate ground, which reminds one

2

3

PLATE 25. BRISTOL

1. Sucrier, Cover and Stand, husk and leaf decoration in laurel green and gold.—2. Teapot, Japanese decoration in brilliant enamels in a style used at Bow, Chelsea, Plymouth and Worcester. Plymouth mark in red.—3. Teapot painted in colours in "Lowestoft" style. Mark B in blue.

From the Fry Collection. Reproduced by kind permission of "The Connoisseur."

1

2

PLATE 26. BRISTOL

1. Quart Jug, painted with wreaths of flowers and foliage, gilt. Under the spout the monogram "J. F. 1777." —2. Cup and Cream Jug, flower decoration in pale blue over-glaze, gilt. Painted by W. Stephens. Mark, cross in blue and 2 in gold.

From the Fry Collection. Reproduced by kind permission of "The Connoisseur."

of Dresden and Vienna at their best. Here again the Dresden edge is used, and the saucer, cup, and cover, have deep bands of rich gold, beautifully chased with running patterns, and from which hang festoons of laurel leaves in green. Round the medallion on the saucer, and round the base of the cup, is a border of leaves and berries in gold. The cover is surmounted by a delicately modelled rose and foliage in high relief, the petals of the rose being edged with gold.

In the little cup and jug in Illus. No. 26 we have two almost unique specimens of Bristol porcelain. They are remarkable for the style of decoration and for their unusual mark. They have the Dresden edge in rich gold, and are decorated with bouquets and sprays of flowers and foliage entirely carried out in pale gray-blue. The flowers are beautifully pencilled, and exhibit the wonderful skill of the artist—for it can have been no easy task to get so much feeling and effect with so delicate a colour upon a cold porcelain background. The handles of both are heavily gilt and the mark is a gray-blue cross over glaze, and the numeral 2 in gold. This was the sign of William Stephens, Champion's second apprentice; Bone, the famous enameller and artist, being the first. These two men were in the habit of marking the pieces which they decorated with these numbers. They were the best artists employed, and specimens bearing their numbers are now rarely met with. The sucrier, cover, and stand, in Illus. No. 28, belong to a tea-service which gives a very good impression of Champion's general style. The service is of fine porcelain, well modelled. Each piece is fluted, and both tea and coffee cups have handles. The flowers are brilliant in colour, and are beautifully painted. The gilded edges, though unburnished, are bright, and have a particularly rich and solid effect. The mark is a cross and a numeral 5.

In the second teapot, Illus. No. 25, we have a specimen marked with the sign for tin in red, but this is possibly one of those

pieces made after Champion took over the Plymouth works. This style of decoration was used at Bow, at Chelsea in its earliest days, at Plymouth, at Bristol, and at Worcester. The pattern had, no doubt, originally been copied from a Japanese model in the Kakiyemon style, and had been carried to the different factories by some wandering artist.

The colours employed upon this teapot are wonderfully clear and brilliant. The flowers are a vivid red, with tender yellow centres, and there is one blue branch on either side, after the manner of the blue rock of the Oriental, and finely painted insects in red and green. From a colour point of view this is a singularly pleasing specimen.

Vases were a speciality of the Bristol factory, and those belonging to the Fry Collection have the added interest that at the close of the Bristol works they passed direct into the possession of Mr. Joseph Fry. Illus. No. 29 shows a magnificent specimen standing some sixteen inches high, including cover, which is surmounted by a cone of berries inclosed in leaves in high relief. In each panel of the cover is a flying bird, and the edge of this and the neck of the vase are ornamented with a design in gold. Down each panel and round the base of the vase is a running foliage border in gold. Two of the panels are painted with trees and foliage and with exotic birds, whilst the other four have exquisitely painted landscapes alternately in crimson lake and a beautiful shade of clear pale blue. On either side the vase is encrusted with flowers and foliage in high relief. The original intention may have been that these should form the bases of handles; but if so, they were never added. Marks are rarely met with on Bristol vases, and no doubt Champion knew that his were too fine and distinctive to need any mark for their identification.

There is a great similarity between this vase and the one in Colour Plate No. 8. The latter, however, has one or two distinctive features. It is lighter in texture, and at the base each panel

1

2

3

PLATE 27. BRISTOL

1. Chocolate Cup, Cover and Stand, with medallion Portraits in Dresden style, chased gold, festoons of laurel green.—2. Cup, saucer and bowl, with a cursive B surmounted by a crown in small blue blossoms, gilt edge. Part of a service made by Champion for Mr. Edward Brice. Mark, cross in blue and 3 in gold.—3. Cup and Saucer, brown edge, painted with detached groups and sprigs, and encircled by a wreath of green leaves crossed with a pink ribbon. Mark, cross and 8 in gray.

From the Fry Collection. Reproduced by kind permission of "The Connoisseur."

2

3

PLATE 28. BRISTOL

1. Fluted Sucrier, Cover and Stand, painted wreaths of flowers and foliage, scalloped Dresden edge in unburnished gold. Mark, cross 5 in gray.—2. Plate with scalloped edge. Border, three lines of gold threaded with gray ribbon inclosing detached sprays of flowers. Mark, cross in gray-blue.—3. Saucer-shaped Plate, tiny flowers in gold surrounded by scrolls in red, orange and gold, festoons of small green leaves. Mark, crossed swords in blue and 5 in gold.

From the Fry Collection. Reproduced by kind permission of "The Connoisseur."

has a depression or indentation which, though hardly visible to the eye, is very evident to the touch. Then it has a fine pair of twisted, upstanding handles, and close examination of these reveals the fact that they are of somewhat different body from that of the vase itself, and of slightly more creamy colour. The vase has also the unusual distinction of being a marked piece. It is, however, not the Bristol cross which we find, but the Plymouth mark in pale brown. In spite of this we may safely look upon it as a piece of Bristol porcelain. Colour, texture, weight, and artistic merit all testify to its origin, and it is certainly one of the finest examples of Champion's work. It also serves to illustrate a feature of the Bristol vase, namely, the landscape panels painted in monochrome. These are generally found at the base of Champion's vases. In this case there are four, all painted in crimson lake, with a centre panel of foliage and exotic birds in colours on either side. On some they are found alternately in lake and in pale blue, and only cover the lower half.

Each panel of vase and cover is outlined with rich, solid gilding, entwined with a running foliage pattern in gold, and this is repeated round the neck and base. The handles rise from bosses of flowers and foliage in high relief, and the cover is surmounted by a cone-shaped mulberry and foliage. The artist who decorated this beautiful vase must have been one of the best of those employed by Champion, and no doubt when making his selection Mr. Joseph Fry was guided by the excellence of texture, the design and artistic merit of each, for it is certain that the vases to be seen at the British and other museums do not bear comparison with those which form so unique a feature of the Fry Collection.

The second coloured vase, if not so beautiful and elaborate as the foregoing, is perhaps in some ways the more interesting specimen. Here we find the Japanese influence and a design used with much effect at Bow, Chelsea, and Worcester. Associated with the Kakiyemon decoration are small gilt-edged panels inclosing

butterflies exquisitely painted in the Chelsea and Worcester style, and round the neck a fine diaper pattern in pink, bordered with a scroll design richly gilt. It is, however, the ground-work of the vase which is its most distinctive feature, for whereas the panels are decorated in Japanese taste, the ground-work has been copied by the artist from the Chinese. This is delicately pencilled, and coloured in exact imitation of shagreen (dressed shark's skin), a substance largely used in the eighteenth century for covering the handles of knives and forks, boxes, and other small articles. It was the Chinese who first employed this design in the decoration of porcelain, and to them also we owe the diaper patterns found on this vase, and used with such good effect by many of the English and Continental factories. We can trace it as far back as the fifteenth century, when it was used in the decoration of Ming vases and bowls.

Almost as beautiful and interesting is the hexagonal vase (Illus. No. 29). This has a perforated neck and shoulders encrusted with flowers in relief. The panels are outlined in rich gilding, and are painted with landscapes in monochrome. Two are in green, two in lake, and two in blue.

Another vase in the Fry Collection to which a special interest attaches is hexagonal in shape, and stands twelve inches high. It has a foliage design in gold round the expanding lip, and is exquisitely painted with landscapes and flowers in bright blue monochrome. The handles are masks, and from them hangs a wreath of flowers in high relief, encircling the whole vase; the flowers are beautifully modelled, and are exact copies from nature. This vase is of the finest texture, and was one of those specially prepared by Champion to be submitted to the House of Commons, when he made application for an extension of his patent and was so strenuously opposed by Wedgwood.

Bristol tea services have become celebrated by the two which are so widely known as the Burke and the Smith services,

2

3

PLATE 29. BRISTOL

1. Plate, scalloped edge, border gold threaded with puce and blue ribbons, forming lattice inclosing gold flower. Festoons and bouquets of flowers and foliage. Mark, cross in gold.— 2. Vase and Cover richly gilt. Two panels, birds, flowers and foliage in colours; two landscapes in carmine and two in blue. Raised flowers and foliage on either side. Height, 16 inches.— 3. Hexagonal vase, perforated neck and shoulders encrusted with raised flowers. Panels outlined in gold, painted with landscapes in monochrome. Two in green, two in pink, and two in blue.

From the Fry Collection. Reproduced by kind permission of "The Connoisseur."

the former presented by Richard Champion and his wife to Mrs. Burke when her husband was returned as Member of Parliament for that city, and the latter ordered from Champion by Edmund Burke, and presented by him to Mrs. Smith as a souvenir of her hospitality to himself and his brother Richard during the election.

There is no doubt that tea services were a feature of the Bristol factory, and some very fine specimens are to be seen in the Fry Collection. Of these a pleasing example is seen in Illus. No. 27. The paste is fine, thin, and well potted. Each piece is edged with scalloped gold in Dresden style, and the decoration consists of a cursive *B* surmounted by a crown or wreath, each composed of tiny bright blue forget-me-nots and gold foliage, with here and there a small spray or single gold leaf. This bowl and cup and saucer are part of a service made for Mr. Edward Brice, who advanced £1,000 to Champion. The mark is a cross in blue and the numeral 3 in gold.

In Illus. No. 27 is a cup and saucer from another service; these are edged with chocolate-brown in place of gold, and are painted with an encircling wreath of laurel-green leaves crossed at intervals by a pink ribbon, and with detached sprays and sprigs in colours. The mark is a cross and the numeral 8 in gray.

Another pattern used in the decoration of tea services is shown in Illus. No. 25. This is one of the green laurel-leaf designs peculiar to Bristol; but in this case in a somewhat more elaborate form than that generally met with. The edge is unburnished gold, and the pieces are also enriched with lines of gilding, the festoons hanging from bosques of unburnished gold. The leaves of which the wreaths are composed are painted in two shades of green, and are intersected by bunches of tiny red berries. The mark is a cross in blue.

A two-handled chocolate cup and stand (Illus. No. 30) is edged with brown, and has a laurel-green ribbon border inclosing pink

foliage. It is painted with detached bouquets and sprigs, and in the centre of the saucer is a raised pierced ring designed to keep the cup in place. Mark: B. 6. in bright blue.

There is in the Fry Collection part of a tea service of rare pattern. The design is one that was used at Sèvres, and is very dainty and pleasing. Edged with gold, it has a border of delicate periwinkle blue, below which is a wreath of tiny roses and foliage in colours. This is edged with two gold lines, from which radiate twenty-four panels bordered with gold, every alternate one containing sprays of roses and foliage in colours. In the centre of the saucers (as seen in Illus. No. 30) and plates is a gold Tudor rose inclosed in double-waved lines of gold. Mark: a cross in blue. A peculiarity of this service is that the gold is laid on over red, which gives it a copper shade; and, unlike most of the gold used at Bristol, it is worn in places, and lacks the rich, solid effect so characteristic of this factory.

In Illus. No. 30 may also be seen a plate which is remarkably interesting, because the style of decoration is one not usually associated with Champion's porcelain. There is something in the subjects chosen, and in the mannerisms of the artist, which suggests Thomas Pardoe, that man around whom so much controversy has raged in reference to his work at Nantgarw, and who undoubtedly lived and painted at Bristol. Pieces of porcelain painted by him, and signed "Pardoe Bristol" are well known, though the porcelain was not made here. We are told that he worked at home, and it is quite possible that Champion may have given him employment. However this may be, the plate illustrates a style of painting in vogue in later years at Nantgarw, and the flowers and insects, though finely treated, lack botanical correctness and anatomical knowledge—a fault generally noticeable in Thomas Pardoe's work.

Round the plate, about half an inch from the edge, is a line of brown, and three large sprays of flowers in natural colours

2

3

PLATE 30. BRISTOL

1. Chocolate two-handled Cup and Saucer, edged brown, laurel green ribbon border inclosing pink leaf, detached bouquets of coloured flowers. In the centre of saucer a raised pierced ring to fit the cup. Mark B 6 in blue.—2. Saucer in Sèvres style. Gold edge. Blue border, wreath of roses and foliage inclosing twenty-four panels outlined in gold, alternately filled with roses and foliage in colours. Mark, cross in blue.—3. Plate, flowers and insects in colours, centre surrounded by band of diaper in purple lustre divided by small panels in gold. Mark, crossed swords in blue under-glaze. A very rare specimen of Bristol porcelain.

From the Fry Collection. Reproduced by kind permission of "The Connoisseur."

decorate the rim. Of these one is a poppy, shading from purple to red, with foliage; one a double yellow poppy and leaves; and the third a blue daisy with foliage. Between these are two insects and a bee. In the centre is a beautifully painted group of flowers, consisting of red and purple tulips, and a yellow narcissus and foliage. Surrounding the centre is a double gold band, inclosing a diaper pattern about an inch wide in *purple lustre*: this is broken by four small gilt-edged panels, with designs in rich gold. The introduction of lustre as a decoration on fine pieces of porcelain is most unusual, and adds considerably to the interest of this specimen. Mark: crossed swords in under-glaze blue, which, like the scalloped gold edge, was copied by Champion from Dresden.

The ribbon border so well used at Bristol is seen in Illus. No. 29. This plate—part of a service—has its edge divided into eight scallops, bordered with rich gold in the Dresden style. Inside is a band an inch wide, composed of lines of gold threaded with puce and blue ribbons forming a lattice border, the spaces between being filled with a flower in gold. From this band depend wreaths of roses and other flowers and foliage in colours beautifully painted. In the centre is a group of roses and foliage. The reverse side shows a peculiarity of the Bristol plate, namely, the double ring—a device in the form of a ring or a pot-hook being frequently used at this factory to strengthen plates and dishes. The mark is a cross in gold.

Another variety of the ribbon pattern may be seen in Illus. No. 28. This slightly fluted plate, with a scalloped edge, is gilt in the Dresden style. The border is composed of three lines of gold, threaded with a gray ribbon, and inclosing sprays and sprigs of flowers and foliage in colours. The mark is a cross and the numeral 3 in gray-blue.

A pattern of unusual colour and design is seen in Illus. No. 28. The saucer-shaped plate, with gilt Dresden edge, is

powdered over with tiny flowers and foliage in gold, and is surrounded by a scroll design in bright red shaded to orange wound round by a thread of gold. Between each scroll is a Tudor rose in gold, from which hang wreaths of bright green foliage. The double ring may again be found at the back of this plate, the inner one inclosing the mark—crossed swords in blue under-glaze, and the numeral 5 in gold.

It is interesting to note that the numerals employed with marks at Bristol range from 1 to 24. No higher number was used. It is believed—and there is weighty evidence to support the belief—that Bone marked his work with the numeral 1. Pieces so marked exhibit a more than ordinary amount of artistic skill and feeling. It has been proved beyond a doubt that William Stephens used the numeral 2, but unfortunately none of Champion's other artists have been identified by this means. There is, of course, a large quantity of unmarked Bristol porcelain to be met with, but a study of the Fry Collection strengthens the belief that the better class services made by Champion were, as a rule, marked.

BRISTOL FIGURES AND PLAQUES

Fine statuettes and groups were modelled at Bristol, of which a few were as much as fourteen inches high, and these command very large prices to-day. They are not so highly decorated as those of Chelsea in its later periods, and perhaps the hard body and the cold, vitreous glaze make them less sympathetic in appearance to the artistic eye. This drawback—if we may so call it—did not discourage the potter, for we find in Bristol figures spirited modelling and a good deal of action.

The most beautiful examples will be seen in the "Rustic Seasons" (Illus. No. 31) which belonged to the Trapnell Collec-

1

Nº 517

2

Nº 520

PLATE 31. BRISTOL

1. Set of "Rustic Seasons" beautifully modelled and coloured, 10½ inches high. Mark, cross in blue, 3 in gold.—2. Pair of Figures, Milkmaid and Shepherd, 11 inches high. Mark, T° impressed.

From the catalogue of the Trapnell Collection, by the courtesy of Mr. Albert Amor, St. James Street, W.

(The number printed beneath each object corresponds with that in the Catalogue.)

tion, now dispersed. Two sets of Seasons were modelled—a classic and a rustic—but the latter have greater vitality and are altogether more attractive. The set illustrated bear the Bristol cross in blue and the number 3 in gold. These figures were also modelled in white.

A pair which are very charming are a "Milk Maid" and "Shepherd," eleven inches high, marked "T°.", a design believed to have been used by Tebo, the celebrated modeller who had previously been employed at Bow.

"A Turk" and "A Turkish Lady," eleven inches high, marked "T°.", have flowing garments of canary yellow, and are beautifully decorated with flowers. "Milton" and "Shakespeare," in white, are by the same artist, as are also a very dainty little pair, a boy and girl with bird and cage.

"The Four Quarters of the Globe," as seen in Illus. 24, were made at Bristol—as well as at Plymouth, after Champion took over those works.

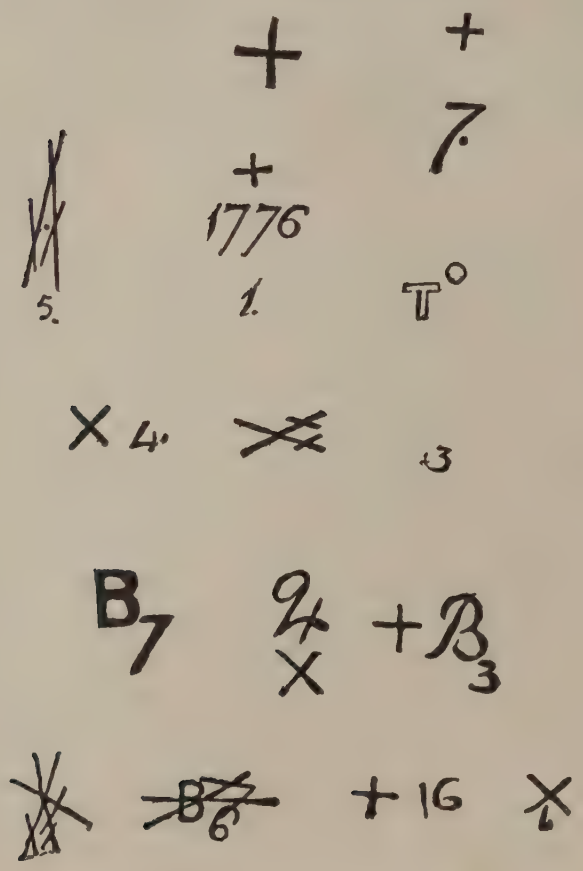
"The Four Elements" are another large and important set of figures, "Air" being sometimes marked "T°."

A group of three virgins with torches is perhaps the most important of all those modelled at Bristol. The figures are arranged back to back, leaning against a column which is surmounted by an urn, fluted at the top and base. The handles are horned goats' heads, from which fall festoons of drapery, the whole painted with flowers and gilt. At the base are garlands of green leaves, and the drapery of the figures is painted with flowers and other designs in colours. The mark is a cross.

The most original achievement of Champion at Bristol, and certainly the most beautiful, may be seen in the flower and portrait plaques manufactured solely at this factory (see Illus. 32). These plaques were carried out entirely in white biscuit, the only colour applied being an occasional ribbon in mat gilding. They vary in size from four to nine inches in diameter. Sometimes they

are composed entirely of flowers, at others the centre is filled with a coat-of-arms in low relief, as seen in the illustration, surrounded by a wreath of delicate flowers. The centre may contain a head of Franklin, George Washington, or some other celebrity, with a surrounding wreath; or, as in the two figure plaques, a bust alone may occupy the space. The wonderful fineness and delicacy of these plaques is exemplified in the lace which adorns the low bodice of the lady, yet so strong is the texture that one of these fragile little articles passed through the fire at the Alexandra Palace practically unharmed.

BRISTOL MARKS, 1770-1781



1

2

3

4

PLATE 32. BRISTOL

1, 2. Pair of Oval Plaques, lady and gentleman in white biscuit. No. 1 is the finest plaque manufactured at Bristol.—3. Flower Plaque with the arms of France surrounded by wreath in matted gold and finely modelled biscuit flowers. Crown in matted gold. —4. Oval Biscuit Plaque, centre medallion richly gilt with initials J.B. surrounded by wreath of flowers and foliage. Made and presented to Mrs. Jane Burke, in whose family it remained till 1871.

From the catalogue of the Trapnell Collection. By the courtesy of Mr. Albert Amor, St. James Street, W.

NEW HALL

IN 1781 Richard Champion of Bristol sold his patent to a company of Staffordshire potters. These were Samuel Hollins, who is described as a "Red China potter" of Shelton, but who was a maker of earthenware only; Anthony Keeling, potter, of Tunstall; John Turner, Lane End; Jacob Warburton, of Hot Lane; William Clowes, potter, of Peet Hill; and Charles Bagnall, potter, of Shelton. The business was at first carried on at Mr. Keeling's works at Tunstall. In 1782, disagreements having taken place between the partners, Keeling and Turner withdrew, and the works were removed to Shelton, John Daniell being engaged as manager. Daniell was the son of Ralph Daniell, who first introduced plastic moulds into the Staffordshire potteries. This man was a potter of Cowbridge, and during a tour through France, visited a manufactory where these moulds were in use, one of which (a plate) he brought away with him. This he gave to Aaron Wood the celebrated maker of models in the Potteries, who copied it, and the invention was very soon adopted by all the factories. It is said of John Daniell that he had "a pious horror of parsons," and was buried by his express desire without any religious ceremony on a spot of ground in the village of Endon, a monument being erected over his grave.

When in 1782 the factory was removed from Tunstall, it was established at a new building at Shelton, erected a short time previously by Mr. Whitehead of the Old Hall, Hanley. On this account it was called the New Hall Works, and the porcelain has

always been known by this name. Simeon Shaw[1] says, "the concern was carried forward to their" (the partners) "great profit. Mr. Jacob Warburton was the principal gentleman to whom the Potteries are indebted for this spirited introduction of the Porcelain manufacture."

In his book, published in 1842, John Ward says: "The New Hall in Shelton has been long celebrated as a china manufactory, and was the first established in Staffordshire at which the making of porcelain was carried on with success." From which we gather that he meant monetary success, for it is well known that porcelain had been manufactured previously by Littler at Longton Hall.

A bill had been passed in Parliament in 1775 giving to Champion, whilst still at Bristol, the sole and exclusive application of Cornish clay and stones for the manufacture of transparent ware "whatever it might be named, porcelain or any other designation." It allowed potters the free use of the stone in *opaque* glazes and of the clay in *opaque* pottery, but these might not be used in the making of porcelain except by the New Hall Company to whom he sold the patent.

Jacob Warburton retired from business some years before he died, having amassed a considerable fortune. He was a man of parts with a deep love for, and knowledge of, literature, and was a Dutch, German, French, and Italian scholar. One day, whilst seated on a sofa, he said to a gentleman who was reading to him, "Do not be alarmed; I feel I am dying," and expired at once without a struggle at the age of eighty-six.

It was at Shelton, though not at the New Hall works, but at those of Messrs. Baddeley, that blue and white printed ware was first made in Staffordshire. Mr. R. Baddeley and his brother drew upon their devoted heads the censure of the entire Potteries for their extravagance in having their manufactory covered with tiles in place of thatch, and for having four "hovels" behind

[1] "History of the Staffordshire Potteries."

PLATE 33. TORKSEY AND NEW HALL

1. Torksey Plate, fine porcelain, poorly decorated with Chinese scene surrounded by wreath of flowers. Colours: red, pink, yellow, blue, black and gray.—2. New Hall Cup and Saucer, border bright blue over-glaze and pink diaper, flowers deep red, blue, pink, yellow and green. Blue edge.—3. Cup and Saucer, blue edge, small blue and pink and green sprigs.—4. Cup and Saucer, gold edge, dark blue and red flowers, gold foliage. Marked, New Hall.

By the courtesy of Mrs. Trevor, Baker Street, W.

instead of two, the usual number. We are told this occasioned "the greatest possible surprise."

John Ward seems to have been greatly struck with the fine qualities of New Hall china. He says: "This porcelain obtained much celebrity for its excellence and durability, and approaches nearly to the quality of Dresden china." This is very high praise, but it does not appear to have found an echo elsewhere. New Hall has always been looked upon as somewhat inferior porcelain, but of late, specimens well potted, milk-white in colour, with a glittering glaze, have come to light, bearing the words "New Hall" inclosed in a circle, and there can be no doubt of their origin.

A great many specimens made at this factory have been attributed to Lowestoft, more generally those pieces decorated with sprays, sprigs, and wreaths of flowers and roses wound about and united with lines and dots of black and Indian red, or with tiny ribbons. They were, no doubt, made after the patterns of Bristol cottage china, and can be identified by the white colour of the porcelain, which lacks the blued glaze of the Lowestoft, and when looked through is of a cold, gray tone.

At first the porcelain was hard, like Bristol, but later on a soft body was employed. The earliest mark was the letter N. incised in the paste, the second the name "New Hall" in italics, transfer-printed in red or brown in a double circle. The works were closed in 1825.

Landscape painting was practised at this factory; it was, however, for the most part executed in very inferior style, and may be found on services with moulded white flowers upon the rims. The colours are generally either thick and heavy, lacking taste and delicacy, or they may be thin and poor, showing that the design had been transfer-printed before being coloured. Sometimes figures, classic and otherwise, took the place of landscapes.

Pink diaper patterns were used as borders with detached sprays, and bouquets of roses and other flowers of small size; services so decorated are often met with, and some of these are ornamented in the centre of plates and saucers, and in the bottom inside the cups, with a red basket of coloured flowers, the basket being somewhat in the shape of a cradle without a hood.

A Japanese Imari pattern carried out in Indian red and bright cobalt blue is very characteristic of this factory. It is found on services with tea and coffee-pots, which stand on a circular base in vase style, the edges being painted either red or blue. This pattern is rendered in brighter shades of colour than those employed at other factories, and the design is larger than that of Derby "Japan."

A kind of seaweed in bright red with touches of pale-green is found upon some pieces, used as wide bands with a red line on either side, and with red edges. A Chinese pattern in the *famille rose* style is almost identical with one used by Spode; it is carried out in blue, red, green, gold, and a pale lavender, and has a dark-blue Chinese rock from which the flowers spring.

The death of Princess Charlotte was commemorated upon New Hall porcelain. We find cups and saucers, bowls and plates transfer-printed in black, with Britannia mourning beside a monument inscribed to the memory of the Princess.

NEW HALL MARKS, 1781-1825

LIVERPOOL

THE city of Liverpool during the second half of the eighteenth century might have been called "a burning town, or seeming so," from the number of potteries established there, which must at night have lighted up the neighbourhood with a lurid glow from their many chimneys. Earthenware of every sort and description seems to have been manufactured, and it is claimed that transfer-printing as a decoration for pottery and porcelain was first employed here.

How catholic was the use of earthenware in the city is brought home to us by such articles as wine-decanter labels and street name-plates, both of which may be seen in the Joseph Mayer Collection at the Liverpool Museum. The former are large and heavy, and suggest bottles or decanters of unusual size and strength to support them. The latter, however, are things of beauty. Oval in shape, the white centre bears the name of the street, which is surmounted by a chaplet of palm branches inclosing the Liver bird. The whole is surrounded by raised white scrolls of bulrushes and leaves, and has the City Arms at the top. Truly artistic productions these, which might well be reproduced to-day.

As this book deals only with porcelain, I do not propose to give any account of the manufacture of earthenware, but I could not resist the temptation to mention the street name-plates, which seem to be unique, and also to give a description of a wonderful jug in the Liverpool Museum. This is of silver lustre, and was made by Davenport at one of Pennington's pot works. It stands twenty-two inches high, is twenty-two inches in diameter, and was one of a dozen manufactured about 1803 for a West African potentate,

the King of Calabar. Upon the front of the jug is the inscription

KING EYO ARCHIBONG,
ESQUIRE.

The jugs were designed to hold rum, and their size testifies to the rum drinking capacity of King Archibong and his courtiers.

Very little is at present known about the manufacture of porcelain at Liverpool, but fortunately a book is in preparation by Mr. Enthwistle, Deputy Curator of the Museum, who has for years made an exhaustive study of the subject. Three or four potters only were employed in the making of china; these were Richard Chaffers, Philip Christian, Seth Pennington, and Reid and Co. Some specimens in our Museums are of poor texture, the body being of a cold gray tone, but a visit to the Liverpool Museum reveals specimens of fine quality and tasteful decoration.

The style of ornamentation most commonly associated with Liverpool is that of transfer-printing, which we are told was invented by Messrs. Sadler and Green. Seeing some children sticking waste prints—which had been used in his business as an engraver—upon some broken crocks, it occurred to Mr. Sadler that this sort of decoration would be suitable for pottery, and with the assistance of Mr. Guy Green he adopted the process.

The engraving, which had been made upon copper plates from popular prints, was spread over with colour or ink which contained a large proportion of linseed oil. Upon the plate thin wet paper was then pressed in a machine resembling that employed for copying letters. When taken from the press, the paper, which retained the impression, was removed and was applied to the porcelain (which had been heated) by being rubbed firmly but gently with the fingers, the design remaining upon the piece when the paper was torn off. Several colours were employed in transfer printing; black and brown are those most frequently met with, but green, puce, deep purple, and red also were used, and this form of

PLATE 34.—LIVERPOOL

1. Transfer-printed Mug with portrait of General Wolfe.—2. Plate from Service made for the Corporation of Liverpool at Herculaneum about 1807. Red ground, white reserves and gilding, in the centre the arms of the city of Liverpool.—3. King of Prussia Mug, transfer-printed, signed "Gilbody maker, Evans Sculp." Made at Shaw's Brow Works.

From the Mayer Collection, Liverpool Museum.

decoration is found upon wares manufactured at other places as well as those of Liverpool.

At Herculaneum, on the south side of the Mersey, the first porcelain was made about the year 1800, the first oven being fired by Thomas Wallis, who had worked previously at the pottery at Shaws Brow. Ralph Cordon was at this time manager at Herculaneum, and mixed the ingredients himself; he originally came from Longton, in Staffordshire, where he had no doubt learned his trade.

In the Mayer Collection may be seen a tea service (Illus. No. 36) which testifies to the excellence of the porcelain made at Herculaneum, and the beauty and elaborate decoration employed. The white ground is ornamented with floral and scroll designs in low relief, some of which remain uncoloured whilst others, forming panels, are richly gilt. The panels are painted with landscapes edged with gold and are finely executed. The painting is, however, somewhat heavy and dark, lacking the delicacy of touch and refinement of similar decoration found upon Derby and Pinxton.

A plate, part of a gorgeous service made at Herculaneum for the Corporation of Liverpool about the year 1807, is edged with a broad band of gold, the bright red ground colour being patterned over with scrolls of conventional oak leaves and acorns in gold, and with circular *motifs* in white, red, and gold. Upon the centre of the plate are the Arms of the city emblazoned on a salmon pink background. (See Illus. No. 34.)

Under-glaze blue was largely employed as decoration at Liverpool, many of the patterns being of Chinese origin; indeed, Chinese designs seem to have been very popular, and in Illus. No. 35 are shown two charming mugs painted in over-glaze enamels ornamented in this manner. The larger is decorated in beautiful clear colours and is a very rare specimen, whilst the smaller—which has unfortunately been broken—is also finely painted with figures and landscapes; it is one of the few pieces made by Richard

Chaffers which bears his signature, and Mr. Joseph Mayer's label "Richard Chaffers, Liverpool" is still attached to it.

Amongst transfer-printed porcelain a large King of Prussia mug is interesting. Frederick, King of Prussia, was after his victory at Rossbach a popular hero, and his portrait was printed upon china not only at Liverpool, but at Worcester and Bow. The collector should note the points of difference in the prints by comparing this with illustrations of the Worcester mug. The one in the Mayer Collection was made by Gilbody, who had works in Shaws Brow, and it is signed "Gilbody maker. Evans, Sculp."

A teapot transfer-printed in black is ornamented with rustic scenes and with butterflies upon the lid (Illus. No. 35). This piece is interesting as being signed "*Sadler, Lverpl.*"

A later form of decoration employed was that of bat-printing. Many of the subjects, such as a child playing battledore, and the child learning to write, are so charming as to suggest that they are taken from Buck's prints.

Bat-printing was used in several colours, but perhaps the prettiest is a clear pink, which is generally found upon ungilt services which have a pink edge. A jug seen in Illus. No. 35 is ornamented with a delightfully artistic group of a lady and child in pink, whilst upon the gilt-edged neck is a bouquet of flowers painted in colours.

A semi-porcelain which is opaque, and should really be classed as pottery, was also manufactured at Liverpool. Some wonderful sets of covered vases with trumpet-shaped beakers were made in this ware by Seth Pennington. In appearance they exactly resemble the blue Chinese porcelain tea services made for the European market, and Chinese vases of the same shape. As exponents of the art of imitation they are masterpieces and are very desirable possessions.

Another use for this porcellaneous-looking ware was found in the char dishes, which were manufactured in large quantities

PLATE 35. LIVERPOOL

1. Small bat-printed Jug in pink and colours, pink edge.—2. Bell-shaped Mug, figures and landscapes in Chinese taste, signed "Richard Chaffers."—3. Teapot, transfer printed in black, signed "Sadler Liverpl."—4. Large Mug painted with Chinese subjects in colours.

From the Mayer Collection, Liverpool Museum.

PLATE 36. LIVERPOOL—LONGTON HALL

1, 2, 3. Part of Tea Service made at Herculaneum, decorated with moulded designs, gilt, and landscapes in colour.—4. Longton Hall Teapot, bird on branch and detached sprigs in colours. Lines and circles in red on neck and cover.

1, 2, 3. *From the Mayer Collection, Liverpool Museum.*—4. *From the Author's Collection.*

at Liverpool by Zachariah Barnes, and were sent to the Lake District to be used for potting char. In shape these dishes resemble a flower-pot saucer, round and shallow, and they are frequently decorated with fish in transfer and colours.

Pieces of Liverpool porcelain printed in transfer can sometimes be identified by the name of the maker or artist found upon them, such as "Sadler," "Sadler Liverpool," or "T. Sadler," "Gilbody," and "Green." A jug at the Liverpool Museum bears the mark "Worthington and Green" upon the base. The name of the Herculaneum factory was used as a mark, printed or impressed. Sometimes the word "Herculaneum," printed or impressed, has a crown beneath, or it may be found lettered in a strap surrounding a crown. The Liver bird, printed or impressed, appears on porcelain, and the same surmounted by the word "Herculaneum," and with "Liverpool" below was also used.

LIVERPOOL PORCELAIN MARKS, about 1800-1836

HERCULANEUM.

Worthington & Green

WILLIAM LITTLER AND LONGTON HALL

ALTHOUGH the collector has for some time taken a lively interest in Longton Hall porcelain, very little is at present known about that factory and its productions. Mr. Nightingale, in his "Contributions toward the History of English Porcelain," is the one authority from whom all other writers have quoted;[1] and as his book was printed for private circulation only, it is not often to be met with in these days. A few years ago two Longton Hall vases were sold in London; they are described as being very badly broken and even more badly mended, and yet they fetched the large sum of £136.

Historians of the Staffordshire Potteries are all agreed that William Littler was a man of weight in that district, as one who did his utmost to improve existing wares and methods, and who also brought into use new materials. We hear of him in 1745, at the age of twenty-one, as a potter, the son of a potter, from whom he had inherited a small estate at Brownhills, near Burslem. Early in life he seems to have been impressed by the resemblance between fine white Staffordshire salt-glazed ware and Oriental porcelain, and with the help of his brother-in-law, Aaron Wedgwood, he set about to improve the former; he is also credited with being the first potter to make use of a fluid glaze. Simeon Shaw ("History of the Staffordshire Potteries") speaks of the "fine glassy surface" of this ware as made by Littler. He

[1] Since this Mr. Bemrose's book has been published, which gives an exhaustive and interesting account of the factory and its output.

PLATE 9. SALOPIAN

Cup and Saucer, Dresden style. Mark, crossed swords.—Dessert Plate, apple-green border, gilt, flower decoration.—Plate, flower painting, blue and gold line border.
From the Collection of Mr. Romolo Piazzani.

says: "Some excellent specimens are ornamented by enamelling and gilding; and others, having had a little manganese applied, resemble the finest lapis-lazuli." This fine ware is mentioned in connection with William Littler (or "Littlor," as Pitt spells it) by all historians of the Potteries at the end of the eighteenth and commencement of the nineteenth century, and the question arises —What has become of it? There are a few pieces at South Kensington, decorated in a manner very similar to that afterwards adopted by Littler for his porcelain, namely, a ground of cobalt-blue ornamented with white and black enamel, and sometimes with size gilding. I have also seen in the museums at Burslem and Hanley some pieces which might be attributed to Littler, but specimens are rarely, if ever, met with in private collections.

Littler's object—to discover the secret of porcelain making—may have been achieved while he was still at Brownhills, but on this point no two authorities are agreed; certain it is that he failed financially and was obliged to sell his patrimony, his failure being brought about by expenses incidental to the attempt to make porcelain. In 1750 he removed to Longton Hall, where we are told he "so successfully prosecuted his experiments as to surpass all the expectations of his contemporaries, and to excite the astonishment of the Potteries." His chief workman was a certain Dr. Mills, who, according to Simeon Shaw, was not only a "good practical potter, but a tolerable modeller." As early as 1752 an advertisement of a sale of Longton Hall porcelain appeared in the press, which shows that Littler had lost no time in making and bringing his wares to the notice of the public.

William Littler spared no trouble or sacrifice for the art he loved, but success in one direction spelt disaster in another; his porcelain, we are told, "exhibited great lightness and beauty," but clearly it was not appreciated by the public, for John Ward, in his "History of Stoke-on-Trent," uses these significant words when speaking of certain pieces, "They would certainly have won

their way in after times." Littler failed in business a second time, but we still find his name attached to advertisements as a seller of Longton Hall china, and he does not seem to have severed his connection with the factory.

I have tried in vain to unearth the history of Longton Hall before it became a china factory. The Rev. Stebbing Shaw does not mention the place in his exhaustive "History of Staffordshire," published in 1798, and John Ward takes up its history subsequent to Littler's occupation, when it had been purchased by Mr. (afterwards Sir John) Edensor Heathcote. It is described as a Queen Anne mansion, and was situated a mile from the village of Longton. Some writers omit the word "Hall" in speaking of the factory, and it seems that there were several potteries in Longton. This has led to a suggestion that china was not manufactured at the Hall, a suggestion strengthened by the fact that no fragments of pottery have been found there. It is significant that Stebbing Shaw does not mention this Queen Anne mansion, and if it had become a house of commerce this might account for the omission. A side light (which some may think has no bearing on the case) has suggested to me that Longton Hall, when it came into the possession of the Heathcote family, required considerable renovation, and that it may have been necessary to convert it once more into a dwelling-house after serving as a pottery. I refer to the two magnificent chimney-pieces, each of different design, made by Wedgwood and Flaxman for Sir John Heathcote, of Longton Hall. These veritable triumphs of the potter's art were for some years in the Victoria and Albert Museum, and can now be seen at Mr. Rathbone's, Alfred Place West. They are of pale blue and white jasper, of a texture and fineness unsurpassed. Artist, potter, and lapidary have surely never combined to bring their work to greater perfection.

In the days of Sir John Edensor Heathcote, people did not amuse themselves by fitting up their houses to suit the latest

1

2

3

4

5

PLATE 37. LONGTON HALL

1. Tea-poy, Chinese decoration in colours, base slightly moulded.—2. Longton Hall fluted Tea-cup, blue border and groups of flowers in colours.—3. Longton Hall Saucer, blue border, bird on branch in colours.—4, 5. Fluted Chelsea-Derby Cup and Saucer with birds, branches and insects in colours.

Reproduced by kind permission of "The Connoisseur." 1. Originally in the Enoch Wood Collection, now in Hanley Museum.—3. From the late Mr. Merton Thom's Collection.

fashion, and to my mind it looks as if, finding fireplaces and chimney-pieces damaged or deficient, Sir John gave orders to Wedgwood to supply some of the new ones.

After the failure of the Longton Hall Works it would appear that a second venture was made at the same place, which seems to have been on a more important scale than the first. What was William Littler's connection with this is not known, but the advertisements of sales by auction were generally signed by him until the year 1758, when the announcements were issued by "William Littler and Co." The fact that Littler was no longer financially capable of carrying on the business, added to the mysterious words "and Co.," has aroused a great deal of conjecture which I fear we shall never be in a position to elucidate. Mr. Nightingale has, however, made a most interesting and, I think, a highly probable, suggestion, namely, that William Duesbury and others may have backed Littler at this juncture, and have been instrumental in re-establishing these works. He quotes a letter from Mr. Frank Jessop, a great-grandson of Duesbury, who says, "Mr. William Duesbury, four generations ago, was the proprietor of china works at Chelsea, Bow, Longton, and Derby." In considering this suggestion it is interesting to recall a deed brought to light and quoted by Professor Jewitt. This deed was drawn up in 1756, between John Heath, of Derby, in the county of Derby, gent.; Andrew Planché, of the same place, china maker; and William Duesbury, of Longton, enameller," and goes on to state that John Heath had "delivered in as a stock ye sum of one thousand pounds to be made and employed between them for ye carrying on of ye said Act of making china wares."

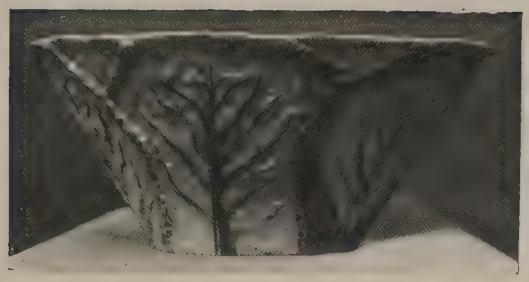
Now, as Mr. Nightingale points out, no place of manufacture is mentioned, and it is a significant fact that in December 1756, a few months after the drawing up of this agreement, an advertisement appeared in the "Public Advertiser" of a sale by

order of the proprietors of the Derby Porcelain Manufactory of a "curious collection of fine figures, jars, sauce-boats, services for dessert, and a great variety of other useful and ornamental porcelain after the finest Dresden models." Again, in the following May (1757) another advertisement appeared which mentioned "a large variety of the Derby or second Dresden."

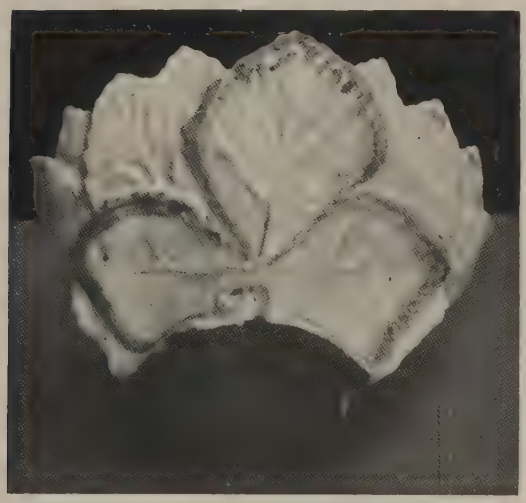
These advertisements point to the fact that china works of considerable importance, and over which we may suppose Duesbury had control, did exist. There is no record of a *porcelain* manufactory at Derby before 1756, and it seems almost impossible that works which had been established only a few months should be in a position or be capable of turning out so large and important a variety of articles. Where then did it come from? Does it not seem highly probable that, foreseeing the dismantling of Longton Hall, Duesbury used those works to supply Derby until that factory should be well established and in working order?

Some of the illustrations may help to confirm the theory of a connection between these two factories. In No. 37 are two unmarked specimens, but in body and glaze they so closely resemble pieces which bear the Longton Hall mark that I think there is little doubt of their origin; they are certainly not Chelsea or Derby of any period. The cup is disfigured by impurities in the glaze, and has a border of the typical Longton Hall blue, streaky and much run. The saucer, decorated with a bird seated on the branch of a tree, has also this untidy blue border. In the same illustration is a cup and saucer of a tea service which belonged to my great-grandmother, and was made at Derby during the Chelsea-Derby period. It will be seen that in shape the two cups are alike, and that the decoration of the saucers is almost identical. My theory is that this service was made from old Longton Hall patterns which had been removed to Derby, and that the others are original pieces of Littler's porcelain. In Illus. No. 36 is a teapot of similar decoration which I have no hesitation

1

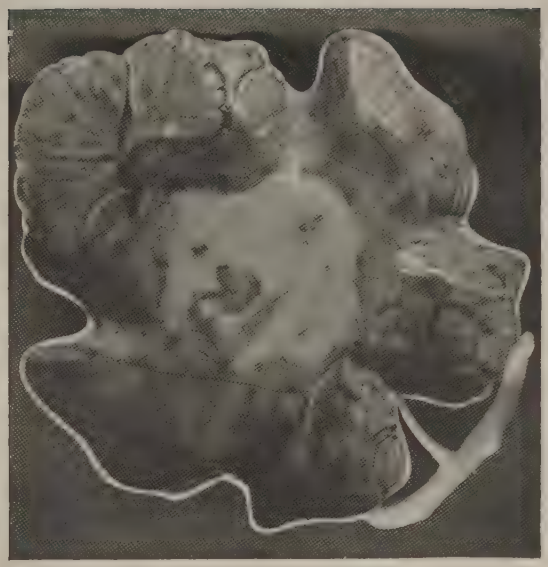


2



3

4



5

PLATE 38. LONGTON HALL

1. Cabbage-leaf Bowl, edged and outlined in green and pink.—2, 3. "Leaf Bason," white, moulded over-lapping leaves veined and outlined in blue under-glaze, sprays of blue flowers inside.—4. Vine-leaf Dessert Dish, moulded leaf border washed over in blue, in centre Chinese scenes in blue outline upon white.—5. Large Jug, moulded leaves, flowers and panels, in blue and white, showing traces of size gilding.

No. 1 from the Schreiber Collection, Victoria and Albert Museum. —2, 3, 4, 5, from the late Mr. Merton Thom's Collection. Reproduced by kind permission of "The Connoisseur."

in attributing to Longton Hall. It is of very soft body covered with a blue glaze which has collected thickly over the bottom and in the angles, and is marred by black specks.

Duesbury is known to have worked with Littler at Longton Hall, but this could only have been for a short time as he was in London until 1754, and he removed to Derby in 1756. The distance between the latter place and Longton is, however, not so great as to prevent his going backwards and forwards frequently. He is described as being an enameller, and it is quite possible that whilst in London he had found employment at Battersea. Some fine Longton Hall vases and other pieces (those for instance in the British Museum) are decorated with delicate tracery of white enamel, in patterns almost identical with those found on Battersea enamels, and Duesbury's drawings which are still in existence show him to have been an artist of considerable talent.

After the dismantling of Longton Hall, which took place about the year 1759, we are told by Simeon Shaw that William Littler became manager for Messrs. Baddeley and Fletcher, of Shelton, but these works also failed. Prior to his death he became very infirm; but lived, nevertheless, to an advanced age, and died in poverty.

The exact composition of Longton Hall porcelain is not known. Historians of the Staffordshire potteries speak of it as "a frit body," that is "a mixture of the flint and alumina with alkalies, to render them easily fusible and cause the mass to appear white when adequately fired. The frit to be ground and dried into an impalpable powder which is subsequently mixed with clay." This body has somewhat the appearance of Bow or Chelsea, but as yet no bone ash, which enters into the composition of these porcelains, has been discovered by analysis, and the colour is grayer and much colder. Many pieces have been drawn out of shape by firing, and we are told that it was fired with wood owing to its inability to bear excessive heat.

The cold gray tone of Longton Hall china can best be discerned when a specimen is compared with a piece of Bow, for instance; it will then be seen that this is caused by the blueing of the glaze, which was generally applied very thickly. A noticeable peculiarity of the plates and dishes is the absence of the ring on which to stand; Wedgwood and other early potters made their plates in this way, but they are perfectly smooth and well finished, whereas those of Littler present a totally unfinished appearance at the bottom. The paste is in the rough biscuit state, over which the glaze has trickled and accumulated in lumps, and the effect is untidy in the extreme.

It seems strange that writers of the period should speak of Littler's porcelain as exhibiting "great lightness and beauty." Heaviness is surely its chief characteristic, and this is noticeable even in the finest specimens. A really well finished and beautifully painted vase will be found to possess heavy handles, or will be crowned by a group of heavily modelled flowers.

The Longton Hall blue, which has the appearance of having been applied with a sponge, the over-lapping leaf pattern, and the delicate white enamel used as a decoration are well known as belonging to this factory, but these must not always be looked for by the collector. There are two other colours which, used together, seem to me almost as typical, namely, a delicate shade of pink in conjunction with an equally delicate shade of green. The cabbage-leaf basin (Illus. No. 38) is a specimen decorated in these two colours only, the raised white leaves being veined in green and outlined in pink. The large vase also (Illus. No. 39), which is one of the finest pieces of Longton Hall porcelain extant, shows more of these two colours (especially on the base) than of any of the other colours which are used in its decoration. The little teapoy (Illus. No. 37) is undoubtedly an early piece; it has at the base a moulded leaf pattern in low relief, and the decoration, which is crude in execution, is carried out almost entirely in pink and green. The value of this specimen is enhanced by the fact that it belonged

to the collection of Enoch Wood, who was born in 1759 and died in 1840. The original, with the remains of a label in the handwriting of that gentleman, is in the Hanley Museum. The label states that: "This was given to Enoch Wood by William Fletcher in January 1809. He informs me he remembers it being made by Mr. William Littler, at Longton, near Stoke, about fifty-five years ago, say in the year 1754. It has never been out of his possession during that time, and is highly valued."

The importance of the Enoch Wood collection can be gathered from the following paragraph taken from the "Staffordshire Advertiser" of May 2, 1835: "It will probably be known to many of our readers that Enoch Wood, Esq., of Burslem, possesses a most valuable and extensive museum, containing specimens of those manufactures in this country from the earliest period up to the present time. Mr. Wood has received a communication from the resident Minister of His Majesty the King of Saxony, requesting a selection of articles to be placed in the Royal collection of china at Dresden." The paragraph concludes by saying that His Majesty is prepared to send Mr. Wood a selection of Dresden china in exchange.

I have referred to the advertisements issued by Littler. These are most useful and instructive, as showing the different kinds of domestic and ornamental porcelain which were made at this factory. They appeared at intervals in "Aris's Birmingham Gazette," and also in the "London Public Advertiser." The first included the following under the heading: "A new and curious Porcelain or China of the Longton Hall Manufactory . . . consisting of Tureens, Covers, and Dishes, large Cups and Covers, Jars and Beakers with beautiful sprigs of flowers, open-work'd Fruit Baskets and Plates, variety of services for Desserts, Tea and Coffee equipages, Sauce Boats, Leaf-Basons and Plates, Melons, Cauliflowers, elegant Épergnes, and other ornamental and useful Porcelain, both white and enamell'd."

On June 20, 1757, another advertisement mentions "White Tea china, Coffee cans, Chocolate Cups and Saucers, Punch Bowls and Mugs as finely enamell'd and curiously modell'd, Fruit Dishes, Leaf Plates, Sauce Boats with figures and flowers of all sorts made exactly to nature."

In the first advertisement issued by "William Littler *and Co.*," which appeared in June 1758, various services are mentioned; also "Beautiful Essence Pots, Images, Flowers, Vases, etc., with fine blue and white Ribb'd, Flut'd, and Octagon Chocolate Cups and Saucers, Tea Sets, etc." It concluded with these words: "The Longton Hall Porcelain is vastly improved, and is now allowed by all judges to be the best made in England; the prices are lowered, and are now very reasonable."

In addition to this long list, Simeon Shaw draws attention to the "cylindrical cups with handles" made at Longton Hall in the early days. These he describes as "showing some taste, a tolerable glaze, and enamelled with flowers, but there are many specks, and the whole has a grayish hue, yet they are calculated to surprise his fellows by their similarity to foreign porcelain in body, glaze, shapes, and enamelling."

Of the "leaf basons" mentioned in Littler's advertisements our illustration shows two varieties. The first (No. 38) is in the Schreiber Collection at South Kensington. Until recently it was attributed to Bow; a fuller knowledge, however, of the productions of Longton Hall has led to the label being altered, and I think there is now little doubt of its origin.

The second is an interesting "bason" of somewhat different character, and it is difficult to determine for what purpose, useful or ornamental, this heavy little bit of porcelain could have been intended. It is oval in shape and is composed of upstanding leaves, resembling those of the chestnut. These leaves are moulded in low relief, and on each side the outer ones are veined and outlined in Longton blue, whilst inside there are detached sprays of

1

2

3

PLATE 39. LONGTON HALL

1. Figure of a Market Woman, 7 inches high.—2. Large Vase, painted with birds and flowers and encrusted with raised flowers and foliage, a cock and hens.—3. Figure of a Gentleman, 7 inches high.

1 *and* 3. *From the late Mr. Merton Thom's Collection.*—2. *From the Victoria and Albert Museum. Reproduced by kind permission of "The Connoisseur."*

flowers in the same colour. The whole piece is disfigured by blue specks in the glaze. It is marked with the double L. This same "bason" may be met with decorated over-glaze in pale green and pink, the leaves being outlined in green and veined with pink, whilst painted inside the basin is a delicate spray of flowers in these two colours.

Another leaf shape seen in the dessert dish (Illus. No. 38) is also a marked piece. Here the decoration takes the form of a border of flowers and leaves in low relief, covered by a wash of Longton blue, which is also used to outline the small Oriental designs in the centre of the dish, and one of these designs takes the form of the double L used by Littler as his mark. The glaze on this piece, as will be seen, is much crazed; it is very thick and glassy, and has run over and formed lumps on the bottom of the dish, which is heavily potted, and much spotted with blue and peacock green.

The jug in this illustration (38) is, I think, a most uncommon, though hardly an artistic, piece of porcelain. Here again the leaf pattern is in evidence round the base, every alternate leaf being washed with blue. On each side of the jug is a panel of blue, surrounded by scrolls and flowers in low relief, the former having evidently been covered by size gilding, of which traces still remain. The base is rough and unfinished in appearance. This is also a marked specimen.

Of the figures at present identified as belonging to Longton Hall the majority are small, some seven or eight inches high; they are as a rule carefully, and even in some instances finely, modelled, and do not show so many imperfections of potting and glaze as other pieces made at this factory. The colours used seem drier, notably the blue. It is quite possible that figures and groups were the outcome of the latest period, and were not in any sense experimental pieces.

Illustration No. 39 shows two figures, the first a good little

specimen, finely modelled and well coloured. Longton blue appears on vest and breeches, the former with a pattern in gold. The coat is pink, of the shade which I consider somewhat distinctive of this factory; the cloak is red, and green and pink are used on the base. The second—a market woman—is to my mind a most attractive figure. Holding a cabbage under one arm, with a basket of various vegetables at her feet, she leans against a support in an easy and natural attitude. The little, well-modelled feet are encased in bright yellow shoes. Her apron is of the typical blue. Her skirt a delicate chintz-patterned pink, and her kerchief of pink and yellow. The only gold upon her costume is on the studs on a band which confines the kerchief. The chief attraction, however, about this figure is the face. It is quite charming under its profusion of red hair, and one cannot help thinking it must have been modelled from life. The artist has not lost sight of the middle-aged stout country woman, although he has given her such a marvellously sweet expression, and such delicately refined features. It will be noticed that Longton Hall figures are entirely unfinished under the base. This was once described to me by the late Mr. Merton Thoms as "looking like pudding." I cannot improve upon the description, except to say that it is not dry, floury pudding which it resembles, but moist dough, and it appears to have been smoothed into something like shape with the fingers. This feature and the cold blue tone of the body may be looked upon as supplying valuable clues to the collector, for, undoubtedly, in other respects, the figures bear a strong resemblance to those of Bow and Chelsea.

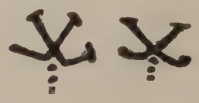
The double L used by Littler as a mark has always been supposed to signify Littler and Longton. Sometimes three dots will be found under these letters, and it has been suggested that they may signify three owners or partners in the business. If this is so, it may be taken that pieces so marked are of later origin than those which are marked with the letters only.

I think the value put upon Longton Hall porcelain to-day is enhanced by its history, or perhaps I should rather say, by the atmosphere of uncertainty and misfortune which surrounds its history, for by no stretch of imagination can the majority of pieces be called artistic or beautiful, although some are undoubtedly fine; but when judging samples of William Littler's work we must not forget that they are the outcome of the labours of a pioneer. There is little doubt that his was the first porcelain made in Staffordshire, and he appears to have had no assistance from any chemist or man of learning in the enterprise. His invention would seem to have met with but scant appreciation at the time, but there is no doubt that, in the years which followed, the labours of this man (who was allowed to die in poverty) were acknowledged with gratitude in the Potteries. A writer in the beginning of last century testifies to this, for when drawing attention to the improvemement which had taken place in porcelain in his day, he says: "The perfection to which porcelain is arrived is due to William Littler, of Longton Hall."

The history and the mystery of old china may, I think, be looked upon as salient features in its hold upon the collector, but if we are to believe that which is written, the sensation created by a mere teapot towards the end of the eighteenth century outrivalled the sensation created by a "record" price to-day. "The Monthly Magazine" of November 1, 1823, contained a paper entitled "The Staffordshire Potteries." This was one of a series of letters written by "The Druid of London" for that magazine. The writer remarks upon the fact that even "so recently as 1770," a handsome teapot, manufactured in Staffordshire, "appears to have been looked upon as a thing to be wondered at," and he quotes a poem of that time by Sir Charles Hanbury Williams, entitled "Isabella." This poem, after describing the morning occupations and visitors of the Lady Isabella Montague, says of one of her admirers, a certain Mr. Bateman:

To please the noble dame, the courtly Squire
Produc'd a teapot, made in Staffordshire.
So Venus look'd, and with such longing eyes,
When Paris first produc'd the golden prize.
"Such work as this," she cries, "can England do?
It equals Dresden and excels St. Cloud;
All modern china now shall hide its head,
And e'en Chantilly must give o'er her trade.
For lace let Flanders bear away the bell;
In finest linen, let the Dutch excel;
For prettiest stuffs, let Ireland first be nam'd;
And for best fancied silks, let France be fam'd;
Do thou, thrice happy England, still prepare
Thy clay, and build thy fame on earthenware!"

LONGTON HALL MARKS, 1752-1758



SALOPIAN

CAUGHLEY, COALBROOKDALE, AND COALPORT

IT was not until Thomas Turner came from Worcester in 1772 and settled at Caughley, near Brosely, in Shropshire, that anything of importance was known about Salopian pottery, although pot-works of considerable antiquity had existed here. Turner, however, soon brought his factory into prominence. He commenced to make porcelain, and his body and glaze shortly rivalled those of Worcester itself, the decoration employed being in some cases equal to that of the factory to which he owed his training.

At first Turner made a speciality of Chinese designs in blue under-glaze, and he has become famous as the inventor of the "Willow" pattern which was engraved for him by Thomas Minton, and of the "Blue" or "Brosely Dragon." Other designs in blue, some of which must have been brought from Worcester, were also used, and it is these patterns which constitute a snare for the collector. In outward appearance the body and glaze as well as the decoration upon old Caughley china are identical with those of Worcester, but if examined in a strong light it will be seen that in colour they are widely different. Worcester porcelain of the period is green whilst that of Caughley is straw coloured. I believe there are pieces which can only be identified in this way, though upon some specimens the cobalt blue of the decoration is of deeper tone than that employed at Worcester, and, having been applied wetter and more thickly, has run in the firing. A peculiarity which has been attributed solely to the Worcester glaze may also be noticed in that of Caughley, namely, that it is frequently found to

have shrunk from the angles of the ring at the bottom of plates, cups, and bowls.

At first gold was sparingly used by Turner, but later on he applied it in bands and scrolls upon his "Willow" pattern in a style which had been adopted by the Chinese on tea services in blue and white made for the European market. These are such faithful copies that it is only by an examination of the porcelain that the collector can distinguish between them; indeed in some collections one may find a service part of which is Turner's porcelain and the rest Chinese. There is very little doubt that when pieces from Chinese services were broken they were replaced at Caughley.

The "Brosely Dragon" may be met with in two shades, a deep rich cobalt and a delicate lavender blue, the latter being afterwards copied by Grainger at Worcester.

If Worcester patterns were used at Caughley so were some of the shapes employed. Thus we find open-work basket dishes with raised flowers upon the handles and at the angles of the lattice, and with flowers painted in blue under-glaze in the bottom. These are exact imitations of those produced at Worcester, and the same may be said of the cabbage-leaf jugs and large mugs manufactured by Thomas Turner.

The Caughley factory adopted both painting and printing in blue under-glaze, the latter method being employed for the "Willow" pattern. Fluted services with small sprigs of blue under-glaze and gold over-glaze with bands of deep blue slightly gilt have a solid, handsome appearance somewhat characteristic of this factory. Over-glaze enamels were also used, and the flower painting of some services rivals that of Worcester. The marks were an S or a C painted in blue under-glaze, and a filled-in crescent which may have been meant for a C of large size. The letter S with a small x is frequently found, also cross swords with an S between the hilts and the word Salopian printed or impressed. Upon pieces ornamented with the "Willow" pattern in rich dark

PLATE 10. COALPORT

"Indian Tree" Mug. *Famille rose* pattern used at this factory.
From the Collection of Mr. Romolo Piazzani.

blue will be found a series of numbers from 1 to 9 simulating Arabic numerals.

The Caughley works were purchased upon the death of Thomas Turner in 1799 by Mr. John Rose of Coalport. Rose had been apprenticed to Thomas Turner, but left those works about the year 1780 and started a pottery on his own account at Jackfield near by, which he shortly afterwards removed to Coalport. He carried on the Caughley works till 1814, when he decided to remove these also to Coalport, on the opposite side of the river. It is recorded that the present manufactory is built from the Caughley bricks, these being so expensive that upon the demolition of that factory they were carried down to the river four or five at a time by women employed for the purpose.

At first the Coalport works were known as Coalbrookdale, and the mark used sometimes took the form of the letters C. B. D., or the word C. Dale. John Rose was a man of enterprise, and about the year 1822 he bought up the Nantgarw and Swansea factories and part of their stock-in-trade, William Billingsley and his son-in-law Samuel Walker having already joined him. He had previously invented a glaze which contained neither of those deadly ingredients lead and arsenic (for which he received the gold medal of the Society of Arts), and a body containing felspar. Rose died in 1841, but the Coalport factory is still working and flourishing.

Porcelain modelled in the Dresden fashion with raised basket borders and painted with small flowers, insects and birds in pure Dresden style was manufactured in the early days, and was marked with the crossed swords in blue under-glaze (see Colour Plate No. 9). Sèvres patterns and marks were also copied, accompanied by the delicate ground colours employed at that factory.

A well-known French design, one used at Chantilly, was also imitated and is still in use. It consists of a fine basket work border moulded in the porcelain, edged with gold or blue, and painted with bouquets and sprigs of pinks or carnations in blue

under-glaze. The colour is a brighter shade of cobalt than that employed at other factories for this kind of decoration.

An old pattern known as the "Worm Sprig" is made up of narrow sprays of tiny flowers about an inch long in blue under-glaze called "flown" blue, from the fact that by design the colour appears to have run in the firing. This pattern may also be found upon porcelain with moulded basket edges somewhat larger or coarser than that employed with the blue carnation.

The "Bourbon Sprig," now known at Coalport as the "Barbeau Sprig," was probably brought to the factory from Swansea. It consists of sprays and single cornflowers in blue with green foliage. The "Brosely Dragon" continued to be used in blue, and the same pattern in bright green enamel over-glaze was also employed. In this the design was printed in transfer, the colour being afterwards filled in by women.

A printed outline for flower subjects was introduced at the works in 1820. Prior to this over-glaze painting had been entirely executed by the brush, and the more expensive pieces have always been so treated, but amongst cheaper articles and services made since that date the outline will generally be found to be in print. This may be looked upon as a clue to their age. The "Sèvres Groups," a pattern brought from Swansea, which resembles the flower designs upon that porcelain, was at first entirely painted by hand, but after 1820 this also received a printed outline.

An old pattern is one called "Swansea Roses." It is painted with roses in what has come to be known as the "Billingsley" style. They are depicted as full blown and appear on a broad gold band, surrounding a centre of gold sprays upon white. The date of this design is 1818.

A decoration in Sèvres style with small groups of coloured flowers has a gold line at the edge, inside which runs a line of bright cobalt blue. (See Colour Plate No. 9). Another, known as "Old English Groups," is edged with gold, and has an inner

PLATE 40. SALOPIAN

1. Moulded cabbage-leaf Jug, decorated with flowers in blue under-glaze.—2. Caughley Turner Tea-poy and Cup and Saucer, gilt-edged, willow design in deep blue. Mark, Arabic numerals.—3. Caughley Turner Cup and Saucer, willow pattern, band of leaf decoration in gold.—4. Sauce Tureen, basket pattern, moulded panels painted in blue under-glaze.

2. *From the Author's Collection.*

border of three lines of bright blue strapped together at intervals with tiny gold fern-leaf sprays. The decoration consists of old-fashioned groups of large flowers and small sprigs.

Embossed patterns in white in low relief were much used. When found on the rims of plates and dishes they are generally divided at intervals by bouquets of coloured flowers. Sometimes the embossed flowers are coloured and the interval left white. This form of ornamentation was very popular for toilet services, and those manufactured at Coalport were of the finest quality, so thin and vitreous that the shadow of the hand can be seen through them in ordinary daylight. When considering the beauty and fineness of the old body it is interesting to note that at the present day this excellence has been maintained, or rather, one might say, brought to perfection. Recently an order for a service was received at the factory from Australia, with the stipulation that the cups should be so thin that print could be read through them. After many experiments and much trouble the order was executed, the cups being of eggshell thinness, through which print could easily be deciphered.

At the end of the eighteenth and the commencement of the nineteenth century, patterns copied from the old Chinese *famille rose* became very popular. Several renderings of this were invented by Rose at Coalport, some of which are still in use. Amongst them is a charming design originally called "Kingfisher," but now known as "Pembroke." This is a pattern made up of birds, flowers, and foliage, in Chinese style in pink, yellow, red, and green, with transfer outline. Another, called "Old Broseley Flowerpot," has Chinese flowers in rich *famille rose* colouring depicted as growing out of a flowerpot. Still another, "The Indian Tree," may be seen in Colour Plate No. 10. This design was first produced in England at the Coalport works, the general idea being a development of a pattern of great antiquity appearing on a Hindoo vase, imported into England by the East

India Company in the early days of last century. It has been extensively copied, and is still being used both here and in the Staffordshire Potteries.

The earliest ground colours employed were blue and green, of which more than one shade was used, a rich *gros bleu* being most frequently met with. These will be found upon vases and other ornamental pieces, and as borders upon dessert services, beautifully painted with flowers and gilt. Other colours were employed later on, and at the present time they are as numerous as those used in the old Derby works. They included apple green, pink, claret, canary yellow and gray. Flowers in high relief were modelled and are found as decoration upon vases, baskets, inkstands, candlesticks, and other pieces, made entirely for ornament, with a coloured and gilt background, or upon white, painted here and there with gold sprigs.

The collector would do well to secure for himself some of those pieces which are at the present time being painted at Coalport. They are the work of Chivers, Simpson, and Howard, who portray flowers, fruit, game and fish. These three artists are employed in the decoration of dessert services, of which each piece is executed in masterly style. Eagerly sought after in these days they will certainly be considered masterpieces to-morrow.

A curious fatality overtook two services decorated by Chivers. The first was sent abroad to a customer and was lost on the ill-fated *Delhi*, which was wrecked upon the coast of Africa. The second, made to replace it, was shipped on board the *Oceana* and also went to the bottom of the sea. By lucky chance it was one of the few things recovered, and was found to be quite unharmed by its immersion.

A much prized relic stored at Coalport is the original copper plate of Turner's "Willow" pattern. Worn to a thinness of paper it can no longer be used in the decoration of porcelain, but it will always command interest as being the first and earliest rendering of a pattern of world-wide fame.

PLATE 41. COALPORT

Specimens of modern Coalport. 1. Dessert Dish with roses by Howard.—2. Plate painted with flowers and fruit by Chivers.—3. Plate with water, rushes and fish by Simpson.

By the courtesy of the Coalport Works.

The marks found upon Caughley, Coalbrookdale, and old Coalport porcelain, are the crossed swords of Dresden, the Sèvres mark, Arabic numerals, the Chelsea mark on copies of that china, a combination of C D, C B D and C. Dale, the word Coalport printed or impressed. A monogram, used after the Swansea and Nantgarw works had been purchased, consists of the letters C and S for Coalport and Salopian, enclosing the initials C. S. N. for Caughley, Swansea, and Nantgarw.

SALOPIAN AND CAUGHLEY (TURNER) MARKS

1772 ONWARDS

ROCKINGHAM

ALTHOUGH pottery had been manufactured at Swinton in the West Riding of Yorkshire since 1757, it was not until 1820 that porcelain was made here. The potteries were situated upon the estates of the Wentworth family, and were named after the Marquis of Rockingham, who had on more than one occasion been the leader of the Government. The brothers Brameld, who had owned the business, continued to make earthenware after Mr. Thomas Brameld, the head of the firm, had begun to manufacture porcelain, and the name Rockingham was also carried over. In 1826, finding themselves in pecuniary difficulties, the firm applied for and received help from Earl Fitzwilliam, who had succeeded to the estates on the death of Lord Rockingham, and by his aid the works were carried on till 1842, when the factory was closed. From the time when Lord Fitzwilliam financed the business, and as a compliment to him, the crest of his family, a griffin, was adopted as the mark upon this porcelain, sometimes accompanied by the words, "Rockingham Works, Brameld & Co," printed or impressed.

Technically Rockingham porcelain is perfect, body, potting, glaze, and decoration being alike excellent, but it is perhaps for this reason that there is something lacking in its attraction; its very perfections seem tiring, hard, and unsympathetic. The body is dead white, and is covered with a colourless glaze which seems to be one with it, and which gives a cold, glittering appearance, closely resembling French porcelain, not the *pâte tendre* of Sèvres in its early days, but the more modern and hard French china.

To many people this porcelain is, I know, very attractive,

PLATE 42. ROCKINGHAM

1. Fawn-coloured Greyhound upon brilliant blue plinth.—2, 6. Pair of Figures holding baskets upon scroll plinths.—3. Small Figure of girl riding goat.—4. Triple Spill-holder, pale pink and buff, gilt, painted with landscape in colours.—5. Figure of child with lamb.

1 *and* 4. *From Mrs. Harold Hessey's Collection.*

and is in these days much sought after, its beautiful ground colours and fine painting commending it to the collector; the fact also that it is still possible to buy fine specimens at lower prices than those asked for Chelsea, Bristol, Derby, or Swansea, adds to the attraction. Admirers of old Bow would naturally fail to appreciate so cold a body, and although there is little doubt the later wares and colours of Chelsea were copied by the Bramelds, they fail of the charm attaching to Sprimont's later achievements. It must be admitted, however, that for decorative purposes, *if carefully used*, Rockingham china is hard to beat.

Thomas Brameld and his brothers spared no pains or expense in the manufacture of their porcelain. The ingredients which composed its body and glaze were brought at great cost from Cornwall, Dorset, Sussex, and Kent. Gold was lavishly employed, and the best artists were engaged—indeed, it was the expense of production which finally closed the works.

Of ground colours used at this factory we often hear of "Rockingham green," a colour much in vogue for tea and dessert services from its dainty appearance upon a white cloth. There are, however, two greens, a very beautiful apple green and a shade a trifle darker, which has just that small extra touch of blue in it which gives it a hard appearance. Of blue we find the deep mazarine, a bright blue, and a *bleu de ciel*. There are three shades of pink, the darkest being a good imitation of the maroon or claret colour of Chelsea. A yellow, deeper in tone than the canary of Derby, and a very dainty pale gray, were all employed as ground colours at the Rockingham Works. Associated with these we generally find here and there a touch of buff in the borders of services, or upon vases. Borders are generally heavily gilt, they are moulded with raised designs, and are sometimes pierced. Services, vases, candlesticks, inkstands, and other ornamental pieces are painted with bouquets of flowers, or with landscape panels. The latter generally contain a tower or

castle, Lowther Castle and Conisburgh Castle being favourite subjects.

The shapes of many of the vases are too ornate, and these articles, highly coloured and heavily gilt, give a very good idea of the unrefined taste of the time at which they were manufactured. A wonderful example of those things which the artistic soul would avoid may be seen in a mammoth vase at the Victoria and Albert Museum. Standing over three feet in height, the cover is surmounted by a gilt rhinoceros, whilst branches of raised oak-leaves and acorns in gold trail over the sides, dividing painted panels of flowers and views, the base being modelled in the shape of three paws. Here we have a beautiful body, rich gilding, fine painting, and magnificent proportions; and yet everything is overdone, and as we look upon it we can, I think, understand how ruin was brought upon this factory by its reckless and lavish expenditure. It is said that a dessert service, manufactured to the order of King William IV, and for which the large sum of £5,000 was paid, brought a heavy loss upon the firm, the decoration of its 144 plates and 56 dishes being upon so extravagant a scale that the cost was not nearly covered. (See Illus. No. 44.)

Moulded edges are almost a rule upon Rockingham dessert services; they are generally gilt, and gilt scrolls frequently occur upon the coloured borders. Flowers in bouquets are painted upon these, or landscapes in panels, whilst groups of fruit excellently painted are surrounded by white and gold borders. Touches of buff, or the introduction of diaper pattern in pink may be found upon coloured grounds, and handles of dishes are in leaf form, generally a group of leaves in white, edged and veined in gold.

Services with a bright Reckitt's blue border (if I may so term it for want of a better simile) and painted with flowers or landscapes, look charming, arranged as the sole note of colour in a white room. This shade was also used as a plinth or cushion

PLATE 43. ROCKINGHAM

1. Basket, pale blue, gilt, coloured flowers in high relief.—2. Vase, claret ground moulded and gilt, panels of flowers in colours. 13 inches high.—3. Dessert Plate, moulded edge, green border, gilt, four landscape panels divided by eight small panels of pink diaper.—4. White Vase and Cover ornamented with gilding and raised flowers. Landscape panel in centre.

1 *and* 4. *From Mrs. Revell Reynolds' Collection.*—3. *From the Author's Collection.*

for a dog. A finely-modelled greyhound in fawn colour would certainly not show up so well upon any other background, and writing-table sets, consisting of inkstand, pen-tray, and candlesticks are frequently found in this brilliant shade, with flower or landscape panels.

The most uncommon colour, and for a tea-service perhaps the prettiest, is the yellow background in a gold or pale orange shade, upon which delicate gold tracery makes a charming frame for coloured flowers painted upon white. A very attractive form of decoration is one which consists of a gray scroll border slightly outlined in gold and with a gold sprig in the centre. This simple, unobtrusive and pleasing pattern is said—I think with reason—to have been used exclusively for services ordered by members of the Society of Friends. Tea-cups were frequently, though not always, painted in colours upon the inside, the outside being ornamented with lines and other devices in gold. Flowers, delicately modelled in high relief, will be found as decoration on specimens of Rockingham porcelain made as ornaments, namely, vases, card baskets, and writing-table sets, and baskets and trays of porcelain straws encrusted with these flowers are very attractive.

Figures and statuettes were manufactured; these will very frequently be found in the garb of the period between 1820 and 1840. The plinth is sometimes square, with the name of the figure in gold lettering upon it. The modelling is spirited, and the colour is, as a rule, subdued; indeed, some figures are entirely in white, slightly gilt, the face only being coloured.

Animals of all kinds, notably the sheep, goat, and dog, were also made at Rockingham. The dog has attracted the attention of the forger, though not very successfully. A real Rockingham poodle has porcelain hair in a fine curly wig upon his head and neck. It is composed of tiny curled china strands of the thickness of coarse cotton. The fake and that of similar design made in

Staffordshire has a wig which looks like a mass of putty, covered with irregular cuts. The wool of the sheep or lamb should resemble the hair of the poodle, and does so in all genuine specimens.

Cottages which were designed as pastel burners, or to hold a night-light, are also in these days receiving attention from the forger. It is very necessary before making a purchase of one of them to examine the paste underneath to make sure of its origin.

Although landscape panels and flower groups are the decoration most frequently found upon this porcelain, they must not always be looked for. Sèvres china was extensively copied, chiefly for tea services. In these we find cups of a higher, less open shape, and the whole covered with a ground colour, sometimes only slightly gilt, with or without further decoration. A form of "Japan" pattern was also used; groups of flowers upon white with gilt edges and conventional all over designs were frequently employed.

As I have said, the crest of the FitzWilliams, a griffin, was used as a mark upon Rockingham porcelain, also the words, "Royal Rock^{m} Works, Brameld," but a large proportion of this china was unmarked.

ROCKINGHAM MARK, 1820-1842

PLATE 44. ROCKINGHAM, MINTON, RIDGWAY, CHURCH GRESLEY

1. Plate, royal arms in colours. St. George and the Dragon in green, wreath of rose, shamrock and thistle in colours, gilt. Branches of oak and acorns in matted gold moulded and chased upon pale blue ground, gold wire trellis, edged thick gold on moulded rim. Mark, griffin in pink surrounded by wreath and inscription; 1832 in gold. Bought at Christie's for 56 guineas. Part of Dessert Service made for William IV, which brought a heavy loss on the factory.—2. Plate, imitation of Sèvres, beautifully painted with fruit and flowers, *Rose du Barry* border, festoons of flowers in matted gold, chased. Mark, Minton, impressed.—3. Vase, painted with landscape in colours, gilt, square copper-coloured base, gilt handles in form of horses' heads. Mark, Ridgway and Sons, impressed. "Bedford" in red.—4. Pair of Shoes painted with flowers in colours, possibly Church Gresley.—5. Toy Staffordshire Cup and Saucer. Red, blue and green.—6. Church Gresley Flowerpot and Stand, gold edge, gilt trellis on canary ground, panels of small roses in Indian red on white.

1, 2, 3, 6. *By the courtesy of Mr. Albert Amor.*—4 *and* 5. *From the Author's Collection.*

SPODE

JOSIAH SPODE the elder was apprenticed to Josiah Wedgwood, and it is recorded that he received as wages two shillings a week and "two shillings three pence *if he deserved it.*" This famous Staffordshire potter made earthenware of every kind and description, and there is little doubt that a fine light earthenware known at other factories by various names, such as "opaque china," or "porcelain opaque," was also manufactured by him. He died in 1797, and it was his son Josiah Spode the Second who manufactured the porcelain we now call "Spode." This young man was the first potter to introduce felspar into the Staffordshire body, an improvement which brought him much credit. His porcelain is fine, thin, and translucent, well potted, and with a beautifully smooth glaze. A good deal of gold was used, and this is rich and solid.

Almost every form of decoration was employed, from the Willow pattern, of which a special rendering was prepared for Spode, and which, at this factory, is found both upon fine earthenware and porcelain, to copies of Sèvres and Dresden. For the most part this china will be found to express the taste of the early days of the nineteenth century. Oriental patterns were largely employed, Derby "Japan" being copied amongst others. Raised flowers, foliage, and scrolls in low relief were used on the rims of services, sometimes in the white, at others profusely gilt. White flowers and other small designs in low relief will be found upon coloured backgrounds, a pale lavender so decorated being very

characteristic. This style of ornamentation was also applied to an apple-green background with delightful effect.

In the "Potteries Gazette" in April 1823 is an account of a famous vase made at the Spode works. It is described as being 2 feet 6 inches high, "the whole without a single speck or blemish. The Royal Arms and other appropriate ornaments are executed in the first style and it bears the following inscription: Presented by the Middleton Hall Mine Company to His Majesty King George Fourth as a Specimen of British Porcelain." Thousands of people went to see this vase, which was made after a French model, chased and painted in masterly style. It was valued at the time at a hundred guineas.

In the same year, on July 12, the "Potteries Gazette" again draws attention to the house of Spode: "We have seen a splendid service of Porcelain manufactured at Mr. Spode's works on the order of the East India Company, for their factory at Canton in China. To consist of thirteen hundred pieces, value 400 guineas. Painted by first Artists. Largest dishes 27 by 21 inches. Thus will China receive back specimens of her ancient Art carried to its present perfection in England during half a generation of our race; and conquered in many of its details by arts unknown in any foreign manufacture."

Bat-printing both in black and colours was employed at this factory in the decoration of porcelain. Roses and other flowers in Swansea style are found upon vases and services. These are beautifully painted and are often sold as Swansea. Fruit, birds, butterflies, and insects, raised flowers in Dresden style, and a solid gold key pattern will all be found upon Spode china. Classical figures in outline were used as decoration, and many ornamental pieces were of classic shape.

For the most part the porcelain made at this factory is marked, though on services this may occur upon one or two pieces only. It generally takes the form of the word Spode in capitals,

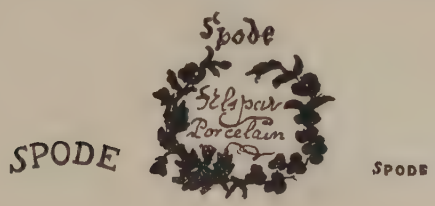
PLATE 45. SPODE

1. Teapot and Stand, *famille rose* decoration.—2, 3. Cup and Saucer, pattern moulded in relief, painted in pink and gilt.

1. *From the Victoria and Albert Museum.*—2. *From the Collection of Mrs. Revell Reynolds.*

or with a capital S only, which is printed in blue under-glaze, in red or purple over-glaze, or impressed. The words Spode, Felspar, Porcelain, in Roman letters in a wreath, and the word Spode crossing a seal were also used. The number of the pattern in red, pink, or black, was generally added.

SPODE MARKS, 1770-1820



DAVENPORT

AT Longport, near Burslem in Staffordshire, John Davenport began to make porcelain about the year 1796. Pottery had previously been manufactured, and this was continued. Shortly before the commencement of the new century he visited France with the object of studying the methods of the French factories, with the result that his porcelain became excellent, and he claimed for it that it was "superior to anything yet produced in England."

Davenport was a man of parts and a notorious patriot. He made an offer to the Government to raise and equip at his own expense a corps of 500 volunteers. The offer was accepted. In 1801, in addition to his other undertakings, he added glass works, so that he became a manufacturer of porcelain, earthenware, and glass. In Mr. William Shaw's delightful book, "When I was a Child," we have an amusing glimpse of the patriotic zeal of this go-ahead merchant. He tells us that upon the proclamation of peace at the end of the Continental War, Davenport and his staff, preceded by a brass band, formed a procession, and paraded the streets wearing *glass hats.*

John Davenport died a rich man, leaving the business to his sons, and the works were carried on till 1887, when they were closed. It is not possible to give any distinguishing features which may be looked for in the identification of this porcelain, as it closely resembles those of Spode and other contemporary Staffordshire factories, but as the mark was almost invariably placed upon the wares, this should not matter.

The Japan designs of Derby were very well copied, and under-glaze blue in the form of the Willow pattern was employed for services and menu holders. Upon these rich, solid gilding

was used and massive gilt handles. A "flown" blue was very popular for services, jugs, and vases. This has the appearance of a pattern which has run in the firing, but was caused by design, not by accident. Tea and dessert services, with handsome ground colours were extensively manufactured, a deep *gros bleu*, apple-green, and a *rose du Barry* were employed, the beautifully painted panels of flowers or fruit being outlined with gold. Fruit subjects are the finest found upon this porcelain, and many of them appear to have been the handiwork of that celebrated artist, Thomas Steele, who afterwards made a great reputation for himself at Derby. Flowers moulded in low relief on the rims of plates, dishes, and saucers, will be found upon Davenport porcelain, and a blue line running inside the gold edge, as seen upon Coalport services, was used with bouquets of flowers as central *motifs*.

In 1806 George IV, then Prince of Wales, visited the factory accompanied by the Duke of Clarence, afterwards William IV, on which occasion some Royal commissions were received, and from this time a crown was added to the mark. The service used at the Coronation banquet of William IV was also made at the Davenport Works, Longport.

The mark of the factory is an anchor surmounted by the word Davenport impressed or printed, or the word Davenport with Longport below.

DAVENPORT MARKS, 1793-1887

MASON

PORCELAIN was manufactured by Miles Mason and his brother at Lane Delph, in Staffordshire, from about 1780. Very little is known of the early products of this factory, the mark of which was a square seal, upon which were some slight hieroglyphics, and the name Miles above and Mason below, or the word Mason impressed.

A pale blue design of the Willow pattern order was used upon tea services, and in these the mark is sometimes found upon one piece only, impressed, it may be, on the ring at the bottom of the teapot or sugar basin. The services were sometimes slightly gilt and had gilt edges. In the Victoria and Albert Museum is a plate (Illus. No. 46) marked "Mason" impressed, which bears the flower and ribbon decoration associated with Lowestoft, showing that this style of ornament was used at Lane Delph. In addition to the mark, the plate has "No. 3" painted upon it in crimson.

Blue and white dessert services by Miles Mason consisted of a centrepiece, four shell-shaped and two heart-shaped dishes, two "cucum" tureens, with dishes and twenty-four plates. Exactly what "cucum" tureens were, or for what purpose they were used, does not appear, but I believe that "Chow-Chow," brought in jars from India and China, was a popular dish at dessert, and the tureens may have been designed to hold this.

In "The Morning Herald," October 15, 1804, the following advertisement appeared:

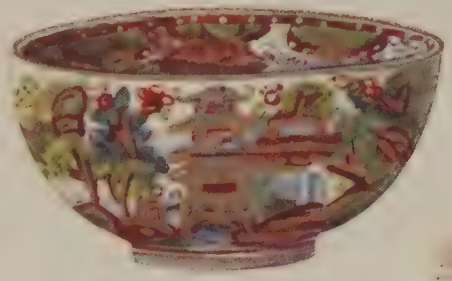
MASON'S CHINA

It has hitherto been the opinion, not only of the Public, but also of the manufacturers of this country, that the earths of these Kingdoms are

PLATE II. "CLOBBERED," IN STAFFORDSHIRE

Cup and Saucer, blue under-glaze, "Clobbered," probably Mason.—Chinese Plate, blue under-glaze, "Clobbered," in Staffordshire.

From the Collection of Mr. Romolo Piazzani.



unequal to those of Foreign Nations for the fabrication of China. Miles Mason of Fenchurch Street, London, having been a principal purchaser of Indian Porcelain, till the prohibition of that article by heavy duties, has established a manufactory at Lane Delph, near Newcastle-under-Lyme, upon the principle of the Indian and Sève [*sic*] China. The former is now sold at the principal shops only in the City of London, and in the country as British Nankin. His articles are warranted from the manufactory to possess superior qualities to Indian Nankin China, being more beautiful as well as more durable, and not so liable to snip at the edges, more difficult to break, and refusable or unitable by heat, if broken. Being aware that to combat strong prejudices with success, something superior must be produced: he, therefore, through the medium of his wholesale friends, proposes to renew or match the impaired or broken services of Nobility and Gentry, when by a fair trial or conjunction with foreign China, he doubts not that these fears will be removed and in a short period, the manufactories of Porcelain, by the patronage of the Nobility of this Country, will rival, if not excel, those of foreign nations.

N.B. The articles are stamped on the bottom of the large pieces, to prevent imposition.

This remarkable and verbose advertisement is, I think, of unusual interest when we consider the forms of decoration hereafter employed by Mason, but perhaps the most important point is the offer to "renew or match" services. This offer, taken together with Mason's declared admiration for "Indian Nankin China," which he imitated so cleverly, leads me to believe that it was this man who practised the art of "clobbering" in Staffordshire, and who ornamented some of his wares with this form of decoration.

During the second half of the eighteenth century the Dutch carried on an extensive trade in "clobbered" Chinese porcelain, and later on, the art of clobbering was practised also in London to suit the taste of the day. Blue and white porcelain was used and was re-decorated over glaze with green, red, and yellow enamels, the blue under-glaze showing here and there in the colour scheme. In Colour Plate No. 11 will be seen a cup and

saucer of English porcelain which I believe to be Mason's. It has been transfer-printed under glaze, with a rendering of the Willow pattern in the pale shade of blue used by Mason for this design, and has then been painted over glaze in enamel in reds, greens, yellow, and white. At the bottom of both cup and saucer the rings have been coloured at the edge in buff, in imitation of some pieces of Chinese Nankin porcelain, and the red seal used upon pieces of "clobbered" ware has been added.

On the same plate will be seen a piece of Chinese blue and white which was "clobbered" in Staffordshire in more brilliant colouring, but with the same white enamel used as dots, which is a distinctive feature in the cup and saucer; this also appears upon some pieces of exactly similar colouring and design which may be seen in the Stoke Museum, and labelled as being Chinese porcelain re-decorated in Staffordshire.

The cups and saucers of the service illustrated are of large size and originally came from the old Staffordshire family of Keeling, the Chinese plates being used with it as though they belonged to the service.

The name Mason has become famous through Charles J. Mason, who, in 1813, took out a patent for "Ironstone China." This fabric is not porcelain, and I should not have referred to it in this work but for the fact that its title leads collectors to expect to find something about it in a book on old "China," and that it is very popular to-day. In appearance it resembles porcelain, but when tapped with the fingers does not give out a clear ring, and when held up to the light it is quite opaque. It is also heavier than porcelain and is more durable.

There is little doubt that the popularity of Derby Japan owing to its decorative appearance by candle light, and the fashion for Chinese porcelain, which through heavy duties had become almost prohibitive in price, was the origin of those services painted in oriental style with blue (under-glaze), red,

PLATE 12. NEW HALL, MASON

New Hall helmet-shaped Cream Ewer.—Mason's ironstone Plates and Coffee Mug.
From the Collection of Mr. Romolo Piazzani.

and green, which were manufactured by Mason and are so much sought after to-day. In Colour Plate No. 12 will be seen handsome examples of these. Jugs with dragon handles, toilet services, including foot-pans, punch-bowls, bedposts, and chimney pieces, were all made by Mason in ironstone china. Sets of large and handsome vases with green lizard or dragon handles were generally painted in blue, red, and green, but a fine red copied from the Chinese *rouge de fer*, and patterned all over with white or coloured designs, was also popular. Although most of the patterns were founded upon Japanese Imari ware, those of the Chinese *famille rose* were also employed.

The name Mason attached to the words "Patent Ironstone China" upon a piece of this ware, cannot always be looked upon as a guarantee of its having been manufactured by Charles J. Mason. Other firms used the mark. These were Messrs. Hicks, Meigh, and Johnson; and later on Mr. Morley, when he purchased the works, adopted the mark. In 1859 the factory came into the possession of Messrs. George and Taylor Ashworth, who continued to make "Mason's Ironstone China," the mark at this time being a crown and the word Mason surmounting a scroll upon which the words "Patent Ironstone China" appear, and under which is the name "Ashworth's."

MASON MARKS, about 1780 onwards

Mason's Iron Stone China

MASON'S CAMBRIAN-ARGIL

OLD HALL

SPEAKING of the Staffordshire Potteries, Professor Jewitt says:[1] "The Old Hall works are among the most interesting historically, being built on the site of the Old Hall or Manor House of the Colclough family, who formerly held the Lordship of Hanley from the time of Edward III to about a century and a half ago, when it passed into the family of Bagnall."

The works were built in 1770 by John Meigh, and were owned later by Charles Meigh and Taylor Ashworth. They were closed in 1861.

The best known productions of this factory are the pure white jugs with raised figures. Some of these are Gothic in design, and are known as "Minster" jugs from the sacred subjects which adorn them and the shapes of the deeply moulded panels and handles. Others have rustic figures and scenes in relief. A pair of very fine white vases, 18 inches high, were, I believe, manufactured here. They are of porcelain, and are surmounted by covers. There is little doubt that they were made at a time when lacquered furniture in Chinese style was in vogue, for they bear raised decoration consisting of figures, trees, pagodas, and fences, in imitation of Chinese lacquer, and are well and sharply modelled (see Illus. No. 46).

A beautiful ware resembling porcelain, and which the amateur might mistake for this fabric, was used for dinner services; eight pieces may be seen in the Museum, Stoke-upon-Trent, which were valued some years ago at £100, but which to-day must be worth

[1] "The Ceramic Art of Great Britain."

PLATE 46. OLD HALL AND MASON

1. Sauce Tureen, mazarine blue, gilt, coloured flowers, $7\frac{1}{2}$ inches high. Meigh, exhibited in 1851.—2. Vase, white, 17 inches high, raised ornament in Chinese style, probably Meigh.—3. Mason Plate, flower and ribbon decoration in Lowestoft style. Mark, Mason impressed.

1. *From the Museum, Stoke-on-Trent.* —2. *From the Author's Collection.*—3. *From the Victoria and Albert Museum.*

a larger figure. They were shown at the Great Exhibition of 1851, and have a ground of *mazarine* blue, heavily gilt with coloured floral sprays, whilst gilt-edged panels contain roses and other flowers exquisitely painted.

This factory was from the first distinguished for the excellency of its wares and their infinite variety, which ranged from handsome vases to false teeth. The mark is the word Meigh, surrounded by a line.

OLD HALL PORCELAIN, 1780 onwards

MINTON

THE name of Thomas Minton will always be associated with the Willow pattern, because it was he who first engraved this design for Thomas Turner, of Caughley. He was born near Shrewsbury in 1765, and was apprenticed to Turner and, later on, to Josiah Spode. At the age of twenty-three he became a master in the engraver's art, and at twenty-eight began to manufacture pottery.

About the beginning of the nineteenth century he commenced to make porcelain, and some authorities state that this was discontinued for several years, from about 1810 to 1821, when it was resumed. Minton took into partnership Joseph Poulson, a practical potter, and received financial support from Mr. William Pownall, when the firm became for a short time Minton, Pownall, and Poulson. Much of the early prosperity of this factory is attributed to Mrs. Webb, whose daughter Sarah married Thomas Minton. It is said that this wonderful woman managed the entire financial side of the business, keeping the books and accounts with astonishing accuracy, and displaying commercial instincts almost unknown in women of her day. Minton died in 1836 and was succeeded by his son Herbert.

It is the early productions of this factory which are sought after at the present time. They were well potted and of good quality; the decoration was tasteful and did not follow so slavishly the lines of other Staffordshire factories of the day, but showed refinement and a certain amount of originality.

After the death of Thomas Minton his son took John Boyle

as partner and the firm became Minton and Boyle, and turned its attention to continental forms of decoration. They copied the porcelain of Sèvres very cleverly, and used a mark in direct imitation, a kind of double L with the letter M between. The word Minton as a mark also appears till 1851, when a gilt or coloured ermine was used.

From 1825 Thomas Steel, Bancroft, and Hancock, of Derby, were employed by Minton and produced work which is now very valuable. In 1836 Mr. Herbert Minton began to make experiments in the modelling of figures, for which he also engaged Derby artists; very few of these are at present known, but specimens which have been identified are well modelled and tastefully coloured in French style.

MINTON MARKS, about 1800 to present day

MINTON

RIDGWAY

THE first Staffordshire potter of the name of Ridgway was one Job, born at Chell, near Burslem, in 1759. His father belonged to the wandering potter class, and so it came about that Job was apprenticed at the old Swansea Pottery Works. Later on he went to Leeds, and finally returned to Staffordshire, where he became a convert to Methodism and made it a condition that there should be "prayer in the house" when he joined his brother in Hanley.[1] This was in 1782. In his journal, John Wesley writing from Staffordshire on June 9, 1760, says:

"I preached at eight to near double that number—some quite innocent of thought; five or six laughing and talking till I had near done, and one of them threw a clod of earth and struck me on the side of the head; but neither disturbed me nor the congregation."

Again, on March 28, 1781, Wesley writes of the Potteries, but he is mistaken in his idea that the industry had only been introduced during the preceding twenty years, and might, I think, have claimed some of the improvement as the seed of his labours. He says: "I returned to Burslem. How the whole face of this country has changed in about twenty years! Since the potteries were introduced inhabitants have continually flowed in from every side. Hence the wilderness has literally become a fruitful field," he adds, "and the country is not more improved than the people."

Job Ridgway died in 1814, and his two sons, John and William, who had established a factory at Cauldon Place, Shelton,

[1] Jewitt: "The Ceramic Art of Great Britain."

in 1813, commenced to make porcelain there in 1815. It was of excellent quality and was decorated in a rich and elaborate style, many skilful painters and gilders being employed, notably John Spreight, whose figure subjects are very delicate and pleasing. Ground colours in green, *gros bleu* and *rose du Barry* were used, and these were laid on with remarkable evenness, and the gilding with which they were ornamented was thick and solid, both burnished and dead gold being employed. Vases, tea and coffee, dinner and dessert services, and other articles, were manufactured. The partnership between the brothers Ridgway was dissolved in 1822, John remaining at Cauldon Place. Soon after her accession, Queen Victoria appointed him "Potter to Her Majesty," and he received and executed many Royal orders. In the Bemrose collection was a set of three vases decorated by Hancock, which testify to the high merits of the products of this factory. They were painted on one side with groups of flowers in colours and gilding, and on the reverse with landscapes in monochrome. A teacup and saucer and coffee cup in the same collection had landscapes painted in black with gilt edges.

The mark used by this firm upon porcelain is generally the name Ridgway in capital letters in a strap, or the same surmounting a bee-hive. Stone china was also made at Cauldon Place, and the works are still carried on there.

RIDGWAY MARKS, 1815 to present day

RIDGWAY

Ridgway & Sons.

WEDGWOOD

CERTAIN colours, designs, and fabrics, have become, as it were, synonymous with the name Wedgwood, and many people are unaware that ordinary porcelain was made by this firm. True it was not manufactured by the great Josiah, who concentrated his attention upon those wonderful "jasper" and other wares, through which his name lives, but was introduced by his sons, Josiah and John, and his nephew, Thomas Byerley, who had been taken into partnership in 1790.

The introduction of porcelain took place in 1808 or 1809, and as it was only manufactured for nine or ten years, when it was finally discontinued, it is not surprising that very little is now to be met with, and that when pieces come into the market, they command high prices.

The texture of the body was fine and light, and the glaze brilliant and smooth like satin. Under-glaze blue was used as decoration upon services, the shade being a deep cobalt of purplish tinge. The designs generally take the form of flowers with lattice fences in Chinese style, or treated naturally with butterflies. Two small mugs and covers in the Derby Museum are decorated with a white network over blue and are marked specimens. Upon blue and white services solid gilding will be found with gilt handles and knobs. Teapots and sugar-basins are frequently of low boat shape, the graceful handles of the latter rising from low down and terminating on the upper edge.

In the Liverpool Museum are several pieces of this porcelain, some of which may be seen in Illus. No. 47. The teapot is beauti-

PLATE 47. WEDGWOOD

1. White Teapot and Cover, shoulders and spout handsomely gilt, sprays of large flowers in colours.—2, 3. Cup and Saucer to same, painted with flowers and gilt.—4. Sugar Basin, Cover and Stand, painted with flowers and butterflies in red and gold, a graceful shape somewhat characteristic of Wedgwood's porcelain.

From the Liverpool Museum.

PLATE 48. STAFFORDSHIRE

Porcelain Vases, yellow ground painted in brilliant colours in Chinese style.

From the Collection of Mr. Romolo Piazzani.

fully painted in colours with large flowers, and these in smaller size are seen on the sugar-basin and teacup and saucer. Besides flowers, butterflies with outspreading wings were finely painted upon services. A plate so decorated with gilt edge may be seen in the Henry Evans Bequest at the Derby Museum. It is marked "Wedgwood" in red letters.

"Stone China," somewhat lighter than that of Mason, was manufactured by the firm, but is rarely met with in these days. It was only made for a few years, and was not produced after 1825.

The mark upon porcelain is the name Wedgwood printed in red or blue, in small capital letters. On a few rare specimens three legs, like the sign of the Isle of Man, may be found impressed.

MARK ON WEDGWOOD PORCELAIN, 1808-1819

LOWESTOFT

WE are indebted to Gillingwater[1] for the first reliable information concerning the manufacture of porcelain at Lowestoft. He speaks of "porcelain and china ware" as being made here, where, he says, "the proprietors have brought this ingenious invention to a great degree of perfection."

The same writer, in his "History of the County of Suffolk," is responsible for the romantic tale of the shipwrecked Dutch mariner picked up by Mr. Hewlin Luson of Gunter Hall, near Lowestoft, who, when walking over the estate with his benefactor, pointed out to him that the clay which was being turned up by some workmen was similar to that employed in Holland in the manufacture of Delft ware. Whether this tale is true or not it is a fact that in 1756 Mr. Luson essayed to make porcelain. He had previously, we are told, sent some clay to "one of the China factories near London," and felt that the report upon this justified the experiment. He was obliged, however, to engage workmen from London, and these being bribed by their late masters—who feared competition—spoiled the wares, with the result that the venture failed.

A year later a firm consisting of Messrs. Walker, Brown, Aldred, and Richman, bought some houses in Bell Lane and here erected a kiln. Again, owing to the duplicity of the workmen, the undertaking failed, but the reasons coming to the knowledge of the partners, measures were taken to frustrate these "knavish tricks," and from that time porcelain of good quality was made. I think it

[1] "History of Lowestoft," p. 112.

PLATE 13. LOWESTOFT

Coffee Pot, characteristic shape, painted with garden flowers.—Tea Cup and Saucer, from the Potter Service.—Inkpot, made for Mr. Hewlin Luson.

From Mrs. Bedford Fenwick's Collection.

is Gillingwater who tells an amusing story of how the proprietors of the Lowestoft works avenged the wrong done to them. One of their number managed by bribing the watchman to conceal himself in a barrel in the mixing room of the London factory, and from this retreat witnessed the whole performance and learnt the secret of the ingredients used. It would be interesting to know which of the two London manufactories was concerned; in the documents relating to Bow and Chelsea which have been preserved, no reference to this factory is found.

Porcelain was made at Lowestoft from about 1757 till 1802, when owing to the severe competition of the Staffordshire potteries the works were closed. It is said that the firm had never recovered a heavy loss sustained a few years previously when Napoleon had seized a consignment of porcelain sent by the factory to Holland valued at several thousand pounds.

By a curious coincidence, in 1902, exactly a hundred years after the closing of the works, a most remarkable and valuable find of quantities of fragments and moulds belonging to the factory was brought to light, when structural alterations were being carried out at Messrs. Morse and Wood's malt kilns, built on the site of the old Lowestoft china factory. Strangely enough all reliable records concerning the undertaking seem to have perished, and up to this time no two authorities had been able to agree as to the nature of the wares produced. Some said that porcelain had never been made here, others averred that hard paste was manufactured, whilst there were people who believed that all the immense quantity of Chinese porcelain known for some obscure reason as "Lowestoft," was decorated in this town.

We now are aware that porcelain was largely manufactured, that it was a soft body, and that Chinese porcelain was not to any extent decorated here, for had this been the case a school of painting of such magnitude would have been employed that it could not have disappeared entirely, leaving no trace behind.

Lowestoft porcelain is soft, but is not of a uniform softness. The factory was working for something like forty-five years, and during this period more than one recipe was used; consequently we find a body varying considerably, sometimes like Bow, at others with resisting qualities equal to those of late Worcester. Amongst the fragments unearthed none were of hard paste except a few pieces of Chinese porcelain in a finished state, showing that this was used at Lowestoft to be copied, but was not decorated there.

When looked through in transmitted light the colour is yellowish, a shade similar to that of several other factories, so that this cannot be relied upon for identification. The glaze, however, is typical, for in all pieces decorated in blue under-glaze, whether alone or in association with other colours, it has a marked blue tinge. On plates, dishes, and other large pieces, this is particularly noticeable, as it is frequently applied so thickly that it appears here and there in a congealed mass. Upon specimens enamelled in colour over glaze it is greenish, and is thinly applied, giving to the piece the pearly appearance of Chinese porcelain decorated in a similar manner; the glaze upon the English is, however, frequently marred by sand. In the collection of the late Mr. Merton Thoms was a teapot, of which the mould was brought to light in the find of 1902. It is decorated with small white flowers and panels in low relief, and is painted over glaze with flowers in colours and the date 1761. An exactly similar teapot in blue under-glaze bearing the same date was also made in this mould.

The fragments unearthed indicate that the wares of Bow, Worcester, and other factories were extensively used as copies. The moulded cabbage-leaf jug, open-work basket dishes, with raised flowers at the angles of the lattice, and the raised flower and two leaves upon the lids of teapots and jugs, were some of the forms imitated. Even the marks employed at Worcester and elsewhere were discovered upon finished broken specimens.

PLATE 49. LOWESTOFT

1. Blue and white cornucopia.—2, 3, 4, 5, 7. Flower and other designs in blue under-glaze.—6, 10. Powder blue with Chinese decoration in white reserves, exact imitations of Worcester and bearing Worcester marks.—8. "Wheel" pattern.—9. "Grape vine."—11. "Blue Dragon."

By the courtesy of Messrs. Law, Foulsham and Cole, South Molton Street, W.

It was not till after these things had been exposed to view that blue and white porcelain was discovered to have constituted the chief production of the Lowestoft factory. At the same time collectors found it necessary to re-arrange their possessions. Many pieces hitherto attributed to Worcester and Bow, and a few which had been classified as Plymouth now found new places, and the authorities at our museums were amongst the first to change some of their labels.

We cannot wonder that this porcelain had hitherto been attributed to Worcester or Bow, considering that workmen from these factories found employment at Lowestoft and used there the patterns and marks of their former employers. The fact also that no reliable information as to whether china had ever been made here, and that those who were most positive about the existence of a factory attributed to it porcelain which was of Chinese origin, all helped to mystify the collector. This has, I think, added to the interest of the wares of this factory, and as there are still many pieces of porcelain which it is difficult to classify, the collector who makes a speciality of Lowestoft has still a chance, if he carefully studies the subject, of picking up and placing some of these.

The first point to remember about the blue and white is that it has not the greenish tinge of Worcester and Bow when looked through. The amateur may say "Yes, but it is cream coloured and the decoration is frequently run, as in Caughley Turner blue and white, which is also cream coloured." This is so, but Caughley Turner porcelain is covered with a thin glaze which shows a very faint green tinge, whereas the Lowestoft has a thick glaze in which the blue is very marked. The effect in the one is a cream coloured body with blue decoration and a clean cream coloured base, in the other a gray or blued body with a base covered by a blue glaze somewhat unevenly applied.

As to the patterns found upon Lowestoft under-glaze blue,

these are generally of Chinese origin. Borders are formed of diapers and *motifs* as used upon eighteenth century Chinese porcelain and flower patterns, and are exact imitations in blue of the coloured decoration of the *famille rose*. These take the form of peonies and other flowers rising from a rock, with trees and a fence, or of a rock upon which a bird is perched, surrounded by tree forms, branches of prunus, sprigs of flowers, and insects.

The pagoda, seascapes, boats and islands, in Chinese style are frequently found upon this blue and white porcelain. They occur in panels upon vases, dishes, plates, and teapoys with a background of powder blue, a colour beautifully copied from the Chinese. Unfinished fragments of Lowestoft porcelain unearthed in 1902 show this decoration and bear a Worcester mark (see Illus. No. 49). Local views appear on some pieces in panels surrounded by powder blue, a plate in the British Museum being a fine specimen, with a view of Lowestoft parish church in the central panel. The "Hundred Antiques," or *Po-Ku* of the Chinese, which consist of vases, feathers, tables, rings, horns, and symbols, were also copied in panels with this background, or as seen in Illus. No. 51. Such pieces are very desirable and rare acquisitions.

In China, powder blue, which is a granular-looking surface in a deep steel shade, was produced by blowing the colour on to the article through a pipe covered with silk gauze. Whether or not this method was adopted in England I do not know, but the effect produced is a very good imitation of the original.

Tea-services which generally included the teapoy, and sauce-boats, were ornamented with a raised all-over design of tiny white flowers in low relief with small moulded panels, frequently circular in shape, painted in blue outline, with Chinese landscapes or flowers. These are also found in panels upon porcelain, with a groundwork of moulded feather pattern, and the same design was used for jugs and mugs over which were painted sprays and sprigs of flowers in blue under-glaze.

PLATE 50. LOWESTOFT

1, 3. Mugs decorated in blue transfer.—2. Coffee-pot painted with Chinese scenes in blue under-glaze.

From the Collection of Mrs. Lomax.

Straight and curved flutings and ribbings were very generally employed upon tea services and jugs. Sometimes the ribbing was small, and the blue decoration took the form of lines and thin sprays of tiny flowers in the style of present day blue and white Copenhagen porcelain, but in a deeper shade of blue. Heavier flutings are found divided by moulded panels, containing flowers or pagodas and land and seascapes in Chinese taste in blue outline. The blue dragon in exact imitation of the Chinese—a design borrowed from Worcester—was painted in a rich deep shade in under-glaze upon mugs, bowls, and services, and is perhaps one of the most successful patterns employed (see Illus. No. 49).

Transfer in the Willow pattern style was also used at Lowestoft, and is found in a full, deep blue, and occasionally in a pale shade. It was generally applied to mugs, jugs, and tea ware. A very distinctive decoration which seems to have been popular is that of under-glaze blue in association with red over-glaze and slight gilding. Here again we have Chinese designs either of the Willow pattern order, or consisting of flowers, landscapes, trees, bridges, and cocks and hens. The pattern is for the most part painted in deep blue, which after it had been glazed and baked, was further ornamented with Indian red, the blue being here and there touched with gold. The same form of decoration was employed at Plymouth, as seen in the pepper-pot, Colour Plate No. 7, but no gold was used with it at this factory, and the blue was of a deeper, more slaty hue. Several patterns are found in blue and red decoration, all more or less alike, and they are said to have been the handiwork of the Redgraves, two brothers and a sister of this name being employed at the factory. Another Redgrave pattern is one which consists of a diaper border in blue under-glaze, divided by small panels in red and gold. The foreground is painted in a fine apple-green, upon which is a pierced rock in deep blue under-glaze slightly gilt and a delicate red fence with Swastika fret. From the rock rise Chinese flowers

in blue and Indian red slightly gilt, and pink peonies in *famille rose* style.

It is the Lowestoft porcelain decorated in colours over glaze about which mistakes have been and will, I think, continue to be made. At the New Hall factory, and by Mason and some other Staffordshire firms, those roses and small flowers, united by red lines and black dotted lines, were used, and so cannot be looked upon as being characteristic of Lowestoft only. The New Hall examples are, however, so much whiter, and have a glaze so vitreous in appearance that they should not be difficult to identify. The sand in the glaze gives to the Lowestoft a gray, rather dirty tinge, and upon porcelain so decorated it is greenish. It is particularly necessary to notice these points on pieces painted with flowers and bright pink or puce ribbon, as this pattern was employed also at New Hall. Small sprigs were used as ornament upon plain or fluted services. These are frequently in colours, but are also found in black with a tiny gold leaf, and sometimes take the form of a single cornflower in blue, or sprigs of this flower in the Pinxton style. The little circular ink-pot (Colour Plate No. 13) is painted upon a white ground with tiny blue cornflowers and has a monogram in black. This most interesting little specimen was one of those which were manufactured for members of the firm, the initials H. L. indicating that it was made for Mr. Hewlin Luson. It came from the celebrated Booth Collection. Three others of exactly similar shape, one with the words "A trifle from Lowestoft" upon it, a second bearing the initials "S.A. Sept. 26th, 1782," which had been made for Samuel Aldred of the original firm, and the third, marked R. B., with the date 1762, and made for Mr. Robert Brown, were in the Seago Collection.

Sprigs of single flowers were a favourite form of ornament upon mugs marked with the initials of the owner and some such inscription as "A trifle from Lowestoft" in panels, outlined by pink or puce scrolls.

PLATE 51. LOWESTOFT

1, 4. "Redgrave" patterns, blue under-glaze, red, green, pink and yellow over-glaze, apple-green foreground.—2. Plate, blue under-glaze, conventional leaf pattern and Chinese emblems, the *Po-Ku* or "Hundred Antiques."—3. Back of Plate showing Worcester mark.

1, 4. *From the Collection of Mrs. Lomax.*—2. *From Mr. Romolo Piazzani's Collection.*

Chinese figures in the "Mandarin" style were beautifully painted in fine enamel colours in pink, green, blue, red, and yellow, and upon pieces so decorated a red bridge or fence generally appears in the background, the foreground being indicated by lines of the same red. This form of decoration is one that was probably copied from Worcester. A characteristic of the Lowestoft cup is the tiny sea scene or landscape which will be found on the inside at the bottom. It is painted in outline in blue under-glaze or in red according to the decoration, and has frequently a little scalloped line on the inside edge.

At least one service ornamented with a crest and coat-of-arms is known to have been manufactured at this factory. This is the famous Potter service, made for the Rev. Robert Potter, Prebendary of Norwich and Vicar of Lowestoft in 1789. A few coffee cups belonging to the service remain, one of which may be seen in the British Museum. But the teacup and saucer illustrated in Colour Plate No. 13 are the only pair which are known to exist. They bear the crest, coat-of-arms, and the motto, "In Deo Potero," a play upon the owner's name.

A few specimens decorated with flowers finely painted and treated naturally, as seen in the coffee pot, Colour Plate No. 13, have of late come to light; the pot in question being one of the pieces catalogued as Plymouth at the sale of a well-known collection some years ago. This shape was, I believe, the one generally employed at the factory, and may be looked upon as typical. The shape of the teapot has also a distinguishing feature in a spout which stands out from the body at a rather unusual angle. Ruins painted in pink monochrome are found upon some rare pieces of Lowestoft porcelain, and flowers and foliage entirely in pink of a puce shade are almost identical with those on similar Chinese porcelain. Dividing panels in gold in filigree style with tiny inlet circular panels in puce will also be found upon pieces painted in puce and in other colours.

I have recently come across two undoubted pieces of Lowestoft porcelain decorated in black transfer. The colour of body and glaze proclaim their origin, and they have round the edge the small scallop and dot in black which we find in red upon so much Lowestoft china.

The cornucopia with flowers was painted as decoration upon tea services, was modelled to hang upon the wall (see Illus. Nos. 49), or as a spill holder was held by a naked boy in the style of the Chelsea "cupid." A round flat flask decorated either in blue under-glaze with flowers, and landscapes, or with roses and sprigs of small flowers in colours and with pink ribbon, is typical of this factory. Upon the reverse side the name of the owner or the words "A trifle from Lowestoft" may generally be found.

Vases of small size and frequently ornamented with Chinese figures and scenes were also made, and although as yet very few have been identified, there is little doubt that figures well modelled and coloured were manufactured. Some of these were of classic design, those of a Diana and the reclining figures of Antony and Cleopatra being fine examples. Amongst the *débris* found in 1902 were some arms which appeared to have been made for the figures of boys of the Chelsea "cupid" description, and the moulds and fragments included those of a deer and a stag in a reclining position with upstanding horns. Shell salt-cellars and sweetmeat stands with rock-work and shell base, in imitation of those manufactured at Plymouth and other factories, were also made, and were decorated in a full rich shade of blue under-glaze.

No recognized mark can be attributed to Lowestoft. The Worcester crescent and other marks of this factory were copied and the figures 2 and 5 and other numerals are found upon the bottom of many specimens.

PLATE 52. LOWESTOFT

1, 3. "Mandarin" decoration in colours.—2. Flower and pink ribbon pattern.—4, 5. Blue and white.—6. Blue under-glaze and red over-glaze.—7. Bowl transfer printed in black.—8. Teapot painted with cornucopia and flowers in colours.—9. Bowl in blue under-glaze and red over-glaze, slightly gilt.

From the Collections of Mrs. Lomax and the Author.

WORCESTER

IN the good old days when bribery and corruption were a *sine qua non* at Parliamentary Elections, it seems to have been borne in upon politicians in the City of Worcester that to establish an industry employing a large number of hands would not only tend to raise the industrial conditions of the town, but might also assist the whig party to win some of the elections. This was a time when a man voted with his master or paid the penalty of not doing so, and the incident is not without interest at the present day, when in some parts of rural England it is an unwritten law with the labourer that he shall record his vote for the party not supported by his master.

In 1751 the Worcester China Works were established, and after a continuous history of over a century and a half, are still flourishing.

Prior to this two men, Dr. John Wall, and William Davis, an apothecary, had been experimenting together, and they claimed to have discovered the "secret art, mystery and process of porcelain making." In 1883 Mr. R. W. Binns[1] published the "Partnership Deeds of the original Porcelain Company," and from this we learn that £4,500 was subscribed by fourteen persons, including Dr. Wall and William Davis. It was specified in the deed that "The whole art and secret" should be "fairly wrote out," and that this should be "deposited and locked up secure in a box with three different locks and keys," and also that the name of the factory should be "The Tonquin Manufacture." Why "Tonquin" does not appear, but in those days lovers of Chinese

[1] "A Century of Potting in the City of Worcester."

porcelain would seem to have had but a hazy idea of the place of its manufacture.

Two workmen, R. Podmore and John Lyes, who had been employed by Dr. Wall and Davis during the time when they were making experiments, are mentioned in the deed, it being laid down that they should receive extra payment "the better to engage their fidelity to keep such part of the secret as may be intrusted to them."

Dr. Wall was a man of parts, a physician in practice, the author of several medical works, a designer of stained glass, and an artist of no mean order. It is to the artistic genius of this man and the chemical knowledge of William Davis that Worcester porcelain owes its high standard of excellence. In the "Gentleman's Magazine" of August 1752 will be found an interesting history of the enterprise. Edward Cave, the originator of the magazine, was a shareholder in the Company, and he gives it a little puff in the following words: "A sale of the manufacture will begin at the Worcester Music Meeting on September 20th, with great variety of ware and 'tis said, at a moderate price."

The factory was established in Warmstry House on the banks of the Severn. This fine old mansion had formerly belonged to Lord Windsor, and is now a part of Dent's Glove Manufactory, the china works having been removed to new premises in 1840. In the early days elaborate precautions were taken to ensure secrecy; strangers were not admitted on any pretext, and the keys of the outer and inner doors were entrusted to different people, so that no one could gain an entrance without the consent of both guardians.

Dr. Wall died in 1776; the original Company continued the manufacture till 1783, when the works were disposed of to their London agent, Mr. Thomas Flight, a jeweller, who paid the modest sum of £3,000. In 1786 Joseph Flight, described as a "Jeweller and China Manufacturer," the son of Thomas Flight,

PLATE 14. WORCESTER

Chinese and Sèvres patterns used at Worcester.

By the courtesy of Messrs. Law, Foulsham, and Cole, South Molton Street.

and his brother John managed the undertaking for their father till 1793.

Soon after the sale of the Worcester works in 1783, Mr. Robert Chamberlain who had been employed there left, and with his son Humphrey began to make china on his own account. This business has survived and is represented by the present-day factory.

In 1793 Mr. Barr was taken into partnership by the Flights, and the firm became Flight and Barr. In 1807 till 1813 the firm was Flight, Barr and Barr; from that date till 1829 it was Barr, Flight and Barr; from 1829 to 1840 Barr and Barr. In 1847 a partnership which had lasted but a short time between Messrs. Barr and Chamberlain was dissolved, and the firm became Chamberlain and Lilly till 1850.

A third factory was established in 1800 by Thomas Grainger, a grand-nephew of Mr. Chamberlain. The Company was known as Grainger and Wood till 1812, when it became Grainger, Lee and Co. In 1838 George Grainger succeeded to the business, which was carried on in his name until it became incorporated with the Royal Worcester Works.

The first Worcester body is creamy in appearance; occasionally a piece will be met with which is rather opaque. Three bodies were made, and these, owing to the ingredients employed, vary in softness, but early Worcester has invariably a green tinge when looked through. The glaze is rather hard and has a characteristic appearance which is difficult to define. A description, which seems to me helpful, was one given me by a dealer some years ago, who said, "It is like the top of dripping." A vulgar simile, but none could be used which would more accurately illustrate the appearance of minute pittings which can be observed when the glaze is examined through a magnifying glass. Where it has accumulated it has a faint green tinge and will be found to have shrunk from the angles of the ring at the bottom, but this last peculiarity may

also be noticed upon Caughley porcelain. All Worcester china is characterized by its neatness both of potting and decoration.

Early in the nineteenth century the modern English type of body was used at the original works, and at the Chamberlain factory a very costly glassy porcelain was introduced. This was called the Regent body, but proved so expensive that it was only employed for special pieces of exceptional interest.

At first wares of a useful rather than an ornamental character seem to have constituted the staple manufacture. They consisted of services and articles employed for culinary purposes, and for these two bodies were manufactured, one of fine texture and a common ware for more ordinary pieces.

Dr. Wall was a great admirer of Chinese blue and white porcelain, and amongst the early products of the factory, underglaze blue was the most popular form of decoration. Worcester China so ornamented seems to me to stand alone in that the body retains its creamy tone and the blue, a rich shade of cobalt, is not run or blurred, as was frequently the case at other factories. In this way, as well as by its colour when looked through, it can be distinguished from the products of Caughley and Lowestoft which so ruthlessly imitated its designs. For the most part these were of Chinese origin, a favourite one used upon tea services being that known as "The Lady and the Child," which consists of the figures of a woman and child with typical vases, fruit, flowers and foliage. This pattern was faithfully copied by Turner at Caughley. A very rare and interesting design will be seen in a tea cup and saucer in Illus. No. 53. It is called "The Eloping Bride," and is composed of Chinese figures carrying flags, spears, and other implements, and depicts the runaway couple upon a galloping horse, the lover shooting a parting arrow at his pursuers.

Some services were ornamented with flowers in Oriental taste, with trees and fences, an island and flying wild duck, which formed a very handsome decoration. Natural flowers and fruit,

PLATE 53. WORCESTER

Blue and White. 1, 9. Moulded Cabbage-leaf Jugs, flower decoration.—2, 3, 4, 6, 7. Flower designs.—5. "The Eloping Bride."—8. Wild Duck.

By the courtesy of Messrs. Law, Foulsham and Cole, South Molton Street, W.

as well as those in Chinese style, were painted in blue upon white, many pieces of which have a moulded white feather background; they are also found upon the moulded cabbage leaf jug as an all over design, or were arranged as detached groups and sprays. A pattern of more than ordinary interest is the "Royal Lily," which is a conventional design in blue outline, with bands of deeper blue gilt. This was the pattern chosen by Princess Charlotte for the service presented to her, and is sometimes called the "Charlotte Ribbon" (see Illus. No. 57). A similar design, rendered in the Oriental style, was also used, but it is heavier and coarser in execution. A very uncommon form of decoration is the "Music Pattern," which was copied from an old Chinese design of words or letters arranged in horizontal lines.

Blue Chinese landscapes or flowers were painted in fan-shaped panels with a background of powder blue, and the Chinese "dragon" pattern was faithfully copied. These are two of the designs imitated at Lowestoft which were so puzzling to the collector till the find of 1902, when fragments so ornamented and bearing Worcester marks were unearthed (see Illus. No. 49).

Under-glaze blue as decoration may be found upon every form of article made at this factory. Dinner, tea and coffee and dessert services with basket and other dishes; large mugs, jugs, sauce boats, tea-poys, vases of large or small size, shell sweet and pickle dishes, salad bowls, leaf-shape dishes, and knife and fork handles are some of the articles so decorated.

A favourite Worcester plate has a scalloped rim with a narrow moulded edge, inside which a simple line of blue is painted, the extreme edge being white, and we may notice that on blue and white services the edge is usually so treated instead of being coloured or gilt. Ribbings and flutings, panels moulded in low relief, pierced and basket edges, and pineapple or "quilted" moulding as well as the feather pattern were all employed in the decoration of services at this factory.

One of the most interesting specimens of Worcester china extant is Dr. Johnson's teapot, preserved amongst other treasures at Pembroke College, Oxford. It is decorated with wreaths of small flowers upon the cover, spout and shoulders, and with roses, lilies and other blossoms of larger size upon the body, all in blue under-glaze.

Tea drinking was a fashionable pastime in the days of the great lexicographer, the "crumpled leaf from China" being a favourite theme with poets, and in the gardens of Ranelagh, Vauxhall, and Marylebone, it reigned supreme. Dr. Johnson was a confirmed devotee to the refreshing beverage, and unlike Queen Anne, who "sometimes counsel took and sometimes tay," he seemed never to know when he had had enough, and was deeply annoyed upon one occasion after his sixteenth cup when his hostess suggested the use of a basin. He said himself that he had once been revenged upon a lady who had invited him to her house to set him "gabbling to a parcel of people" he "did not know," by swallowing "twenty-five cups of her tea." Dr. Johnson described himself to Hanway as "a hardened and shameless tea drinker," and considered dexterity in the art of making it an essential attribute of perfect womanhood.

About the year 1756 transfer-printing was introduced at Worcester by Robert Hancock, a pupil of the clever engraver Ravenet, who, on the closing of the Battersea enamel works, had migrated to Worcester. The process had already been employed at Bow, and the invention was claimed by Sadler and Green at Liverpool, but there is no doubt that it was introduced almost simultaneously at Worcester. It is a curious and interesting fact that this form of ornamentation was already in use in China. At the end of the seventeenth century, European missionaries had taken with them to China engravings of sacred subjects to be used in the conversion of the people, and these had been copied upon porcelain. They were, however, not printed, but the painting is so fine that they have the appearance of being prints. Some

specimens known as "Jesuit china" may be seen in the British Museum; they include such subjects as "The Nativity," "Crucifixion," and "Resurrection."

The introduction of this mechanical form of ornament gave rise to some discussion, but there is no doubt that the porcelain industry benefited by its introduction, as did the world at large by the invention of the printing press which years before had inspired such horror in the breast of the manuscript writer of old. From this process evolved all that transfer-printing in blue of the "Willow," "View ware," and numbers of other patterns which form a staple industry in all potteries to-day.

At this time Dr. Wall's porcelain was at its zenith, his egg-shell china rivalling that of the Chinese. Upon such a body transfer-printing stood out clear and clean, the prints being fine copperplate line engravings, and in days when the French forger has made this style of ornament his own, it is as well to bear this in mind. If examined through a magnifying glass the "fake" lacks clearness and finish, though to a superficial inspection it may pass muster.

Hancock was one of several engravers employed at Worcester, amongst his pupils being Valentine Green and Ross; the former afterwards became famous for his fine mezzotint engravings and was elected an A.R.A. It is the name or monogram of Hancock accompanying the print upon pieces of Worcester porcelain which adds to their value, and for this reason a forgery is generally so signed. The subjects used at this factory were for the most part taken from engravings after Gainsborough, Watteau, Pillement, and Martin Englebrecht, the colours employed being black, brown, red, puce, and upon some rare specimens green.

The best known example of transfer-printed Worcester porcelain is the King of Prussia mug, alluded to by Carlyle[1] as "A potter's apotheosis of Frederick, hastily got up to meet the

[1] "History of Frederick the Great."

general enthusiasm of English mankind—and accidental instruction of posterity." The design is one which was also used at Bow and at Liverpool, and is found upon the earthenware made at several factories. The Worcester mug bears the date 1757, which is generally found under the centre of the scroll termination of the bust. On some pieces made at Liverpool the same date is printed under the left side of the scroll (see Illus. No. 54).

A well-known design is one called "Tea in the Garden," of which there are two renderings. In the first a lady and gentleman are seated on Queen Anne chairs which in these days would be priceless, taking tea at a round table under a somewhat shabby tree; in the foreground is a lap dog. In the second the two are seated at the table upon a high-backed garden seat, whilst a black boy fills the teapot from a kettle. These designs are generally signed *R. Hancock fecit*, or with a monogram *R.H.*, and the word *Worcester* sometimes accompanied by a small anchor.

The subject "L'Amour" is also well known; here the lover with his lady is seated in the garden and he is about to kiss her hand, whilst her mother or female guardian in the background stands with hand upraised ready to box his ears. In this print a frightened King Charles toy spaniel and a garden roller are much in evidence.

Garden scenes and figures after *Watteau*, Chinese subjects after *Pillement*, "Milkmaids in a Farmyard," with a man, cows, and a dog under a tree, or carrying home their pails upon their heads, another with "Birds," and one of "Swans," with water and trees, were all engraved upon Worcester services. "The Hunt," with horses, riders, and hounds, is found both upon services and also on the cabbage leaf jug with mask spout. "A group of ladies fishing" with landscape background; "The Fortune Teller"; the "Freemasons' Arms of Worcester Lodge," which was engraved by Ross; an engraving of the statue of Shakespeare in Westminster Abbey, with the figures of Tragedy and Comedy and a design of

PLATE 54. WORCESTER

Transfer printed. 1. King of Prussia Jug, Liverpool.—2. King of Prussia Mug, Worcester.—4. Tea-party.—5. Freemason's Arms, Worcester Lodge.—6, 8. Milkmaids.—7. L'Amour.—9. Ruins.

By the courtesy of Messrs. Law, Foulsham and Cole, South Molton Street, W.

a "bird and fruit," were some of the most popular subjects. Of portraits, those of King George II and George III, Queen Charlotte, the Marquis of Granby, the Earl of Chatham, William Pitt, and others may be found in addition to that of the King of Prussia.

A fine engraving is one of "Ruins," which consists of an arch and Corinthian pillars, figures, and a tree. Curiously enough, into some renderings of this design the monument of Bishop Hough in Worcester Cathedral has been introduced. It will be seen in the engraving upon the plate in Illus. No. 54, as will several other designs which I have described.

Some of the engravings, including "Ruins," "Chinese Groups," "Milkmaids," and "The Tea Party," were used later to be filled in with thin washes of colour, a form of decoration which was never satisfactory from an artistic point of view.

Hancock left Worcester in 1774, taking many of his copper-plates with him, and from this time the printing declined, and another form—that of bat-printing—gradually took its place. This was stipple engraving, and was applied to the porcelain by means of bats of glue, the designs being taken from pictures by Angelica Kauffmann, Bartolozzi, Cipriani, and others.

The Worcester factory was carried on in a leisurely fashion till 1768, when some London enamellers, influenced by the want of enterprise on the part of the proprietors, laid in a stock of this china in the white or slightly decorated in under-glaze blue, which they enamelled to suit the taste of the day. The action seems to have had the effect of rousing the factory to greater efforts, for later on in the year an advertisement appeared in the press announcing a sale at Exhibition Rooms, Spring Gardens, Charing Cross, and stating that the "best painters from Chelsea" had been engaged.

The influence of these artists soon made itself felt. Under-glaze decoration instead of forming the sole ornament was employed as a ground colour with panels beautifully and elaborately enamelled with exotic birds, flowers, fruit, and insects, in colours in natural

or in Chinese style. Panels so decorated were used with a powder blue background (see Illus. No. 49), and upon such pieces feigned Chinese marks, a square seal, an anchor, a red crescent, or any of the more ordinary marks of the factory may be found. The most famous and valuable Worcester porcelain is that which is known as "scale blue." Here we have a background in a rich deep shade which takes the form of the scales of a salmon. It is not generally known that this kind of decoration is of some antiquity in China, where in red it is found upon Ming vases of the fifteenth century, having been copied from still more ancient embroideries. In that country it was designed to represent the scales of the sacred carp, but whilst upon Worcester china the pattern is filled in, the same design upon Chinese porcelain will be found in red outline. At Worcester, salmon pink scale in outline as a background was used upon some rare specimens, and I once saw a tea service so decorated, but as a rule when it forms a ground with panel reserves the colour is a deep *gros bleu.* Bands of this pattern in pink and turquoise, yellow, green, and other shades are found upon elaborately decorated services, and as backgrounds upon vases with fine gilding and beautiful painting.

Perhaps no kind of porcelain has attracted so much attention from the French forger as blue scale Worcester, but if the collector bears in mind that the colour of the body is green by transmitted light and that the glaze has shrunk from the angles of the ring, he should not fall an easy victim. Spurious pieces generally bear the square seal or crescent mark, and it is well to remember that persons selling forgeries so marked are liable to prosecution, the Worcester factory having protected them.

Porcelain with this kind of ground is being manufactured at Worcester at the present time, but the green tone of the body has not been preserved, and the scale having been first transfer-printed has a hard mechanical appearance, whereas in the old pieces it was entirely painted by hand; the gold also is thinned and less solid.

PLATE 55. WORCESTER

1. Tray. Scale blue background, gilt, panels of various shapes painted with birds, butterflies and insects. A design used at Bow with plain blue ground.—2. Set of three Vases and Covers, blue scale ground, handsomely gilt, large and small panels of birds, foliage and flowers.

From the Victoria and Albert Museum.

In the Staffordshire potteries a fine earthenware ornamented with similar patterns and designs is now being made, but it is opaque and so should not deceive anyone. In Illus. No. 56 will be seen specimens of this porcelain decorated with over-glaze enamels on a blue scale ground. Here we have gilt-edged panels of exotic birds, a vase with Hancock's "Ruins" transfer-printed and afterwards filled in with colour, and a mug with vertical side lines—a shape generally adopted at this factory—with panels of unusual outline painted with flowers.

A scale background may frequently be found with panels of flowers in Japanese style or with small panels painted with butterflies, insects and flowers, as in Illus. No. 55.

Mr. R. W. Binns tells us that in 1841 a large quantity of Worcester porcelain which had some trifling defect or blemish was sold by auction.[1] Some had been partially decorated, and old patterns were enamelled upon it by the purchasers, after which it was sold as valuable old Worcester. On other pieces the decoration was removed by means of acids, or was covered by a thick ground colour with gilt edged panels painted with flowers and exotic birds. Many of the pieces bore the factory mark. Such specimens are very difficult for the collector to detect, the body being real old Worcester, but if he makes a careful examination of a piece which seems to him doubtful, he will find that the re-firing generally left traces. The glaze became blistered in the process and the blisters are comparatively large; many will be found to have burst, and the holes caused by this contain black specks, not minute particles but spots of some size. There will appear an iridescence round the painting in the panels, and a deep blue ground colour will have a frosted appearance or a bloom as upon black grapes. The ring at the bottom will also have received attention, having been ground down to remove tell-tale marks received during the process of redecoration.

[1] "A Century of Potting in the City of Worcester."

At no factory were Chinese and Japanese artists more faithfully copied than at Worcester, and when those tall graceful ladies, vases, and tables of the Chinese are found as ornaments upon a piece of egg-shell porcelain made at this factory, it would be impossible, if judged alone by the pattern and its execution, to say which was the work of the English artist; indeed, I have more than once found a Worcester cup or saucer paired with one of exactly similar decoration of Chinese origin. Of Japanese designs Imari ware and the work of the famous artist Kakiyemon were beautifully rendered. A design known as "The Japanese Chrysanthemum" or "fan pattern," which consists of a circular and fan-shaped decoration carried out in deep blue, red, a bright green and gold, was largely used in Japan and is one which might lead the collector astray if he were unfamiliar with the Worcester paste and glaze. Upon pieces so ornamented the designs leave a large space uncovered, but more complicated Imari patterns were also employed, some of which cover the whole surface.

Simple flower painting, consisting of bouquets, sprays and sprigs naturally treated will frequently be found upon early Worcester China. Services so ornamented were generally edged with brown, and the pink mallow and purple auricula are usually included in the groups. A form of decoration which is known as the "Lord Coventry pattern" (see Illus. No. 56) owes its title to a pretty little myth. It was said that the pattern, which consists of a raised branch of rose leaves and buds in colours and small sprigs, butterflies and insects painted between, was designed for Lord Coventry after he became blind, so that he might enjoy by touch that which he was unable to see. Unfortunately for the story the pattern had already been employed at Bow and Chelsea before it reached this factory. It may be found in blue under-glaze as well as in colours, and since about 1870 has been copied in France and sold in this country as genuine old Worcester.

I think a small and interesting collection might be made of

PLATE 56.—WORCESTER

1. "Lord Coventry pattern," Worcester, in colours, moulded gilt edge.—2. Chelsea Plate in colours.—3. Cream Jug, blue scale ground, gilt edged panels of birds and foliage.—4. Vase, blue scale, panels of "ruins," transfer printed and washed in with colour.—5. Mug with panels of flowers and gilding, blue scale ground.

3, 4, 5. *From the Royal Worcester Works.*

PLATE 57. WORCESTER

1. Teapot enamelled in colours. Upon cover and shoulders pattern in purple outline.—2. "Chrysanthemum" or "fan pattern" in blue, red, green and gold upon white. Figured Chinese mark.—3. "Royal Lily," blue under-glaze, gilt blue band at edge and round centre. Crescent mark.—4. Blue and white Basket Dish. Crescent mark.

1. *From the Author's Collection.*—2, 3, 4. *By the courtesy of the Royal Worcester Works.*

Worcester forgeries. Almost every style of decoration has been copied, and there can be no better safeguard than that of knowing exactly what to look for in the "fake," which knowledge can best be gained by intimate acquaintance.

The influence of Chelsea and Meissen may be seen not only in the fruit and flower designs so exquisitely painted at Worcester, but in those wonderful vases and services ornamented with elaborate Japanese patterns and with Chinese figures, landscapes and birds in the Chippendale style, which were used at both these factories. Vases so ornamented are important and very valuable pieces.

In Colour Plate No. 14 are shown some of the Chinese patterns which were so faithfully reproduced, and also three dainty designs used at this factory, and of Sèvres origin. These are remarkable for their delicate gold tracery, beautiful painting and exquisite colouring. The "hop and trellis" pattern here illustrated was employed alike at Chelsea and Sèvres and appears in several forms on Worcester porcelain. There is little doubt that to the Chelsea artists this factory owes many of its lovely ground colours which they brought with them and which became such a feature at Worcester. A scale background in a deep claret shade was used at these factories and at Dresden, and another called "peacock scale" from the eye of darker colour painted on each section of the pattern was employed in the decoration of some of the finest vases and services manufactured by Dr. Wall and the Flights.

To the influence of Sèvres may also be attributed the lacey tracery of gold over *bleu de roi* and other brilliant ground colours, the soft mat gilding which was frequently tooled and chased, and the rococo form of the gilt frames to panel subjects. Apple green as a ground colour also came from this factory as did a decoration found upon tea services, which consists of alternate horizontal bands of turquoise and deep crimson, with festoons of flowers and foliage in gold.

Landscapes and figures in true Dresden style were painted at

Worcester by artists from Bow, who were employed here after those works were closed, and who had originally come from Meissen. A very decorative style of ornamentation is one which consists of circular landscape panels in colours, surrounded by bands in a lapis lazuli shade of blue, and with gilding. This design is found upon services and is one which has of late attracted the attention of the forger.

Very little is known of the artists employed in the early days at this factory. That they included Billingsley, Baxter, Webster, Thomas Pardoe, and Brewer, we do know, but only a small proportion of the work of these men has been identified, and I believe no piece painted by Billingsley whilst at Worcester has yet come to light. It is quite possible that he was engaged in the potting as well as in the decorative side of the business, and here let me say that there are specimens of Worcester china which do not coincide with the general idea of what should be looked for in the identification of this porcelain, and which I have myself laid down for the help of the collector. For example, the dessert dish with basket ground in Illustration No. 9 has a glaze which bears a strong resemblance to that of Chelsea. It is only possible in a book to indicate that which should be looked for in those specimens which the ordinary collector is likely to come across. If he makes himself *au courant* with these, he will then find pleasure in studying those pieces which differ from them, and which not only give a spice to collecting but keep up the interest of the collector.

Figure subjects were painted upon Worcester porcelain by such noted artists as Donaldson, O'Neale, C. C. Fogo, and Thomas Baxter. Amongst the work of O'Neale are vases painted with horses, "A Lion Hunt," by Eastern warriors, "The Abduction of Helen of Troy," and "Æneas carrying his Father from the burning ruins of Troy." All these subjects are used in panels surrounded by lovely ground colours. Goats and a set of Æsop's fables were painted by Donaldson, and scenes after Watteau and

PLATE 15. WORCESTER

Vase, in Japanese style.

By the courtesy of Messrs. Stoner and Evans, King Street, St. James's.

Boucher, mythical subjects, such as "Leda and the Swan," and "Europa and the Bull," may be found in richly gilt panels with background in blue, green, yellow, or claret.

During the Flight and Barr period many fine services were manufactured for Royalties and other persons of note. Amongst these, one made for the Duke of Gloucester was exquisitely painted with fruit and flowers richly gilt, and bore a gold crescent mark. This was sold some years ago at Christie's, in the sale of the *objets d'art* of the late Duke of Cambridge.

Another, made for the Duke of Clarence in 1792 and marked Flight and Barr, had a curved edge and was decorated with a central figure of Hope and a ship in a storm in gray monochrome, the border being in *gros bleu* heavily gilt. In the British Museum is a plate, in the centre of which is a shield bearing the arms of the Duke of Clarence and the insignia of the orders of the Garter and Thistle, surmounted by a crown with sprays of oak and olive on either side. On the rim the ribbons of the orders are entwined, inclosing alternately sprays of roses and thistles and the insignia. This is marked "Flight," with the date 1789. A note attached to the plate by the late Sir W. Franks, says: "A plate of this service in my collection in the British Museum which came from Queen Adelaide. Only two plates said to have been made at a cost of £17 each, and the service countermanded" (see Illus. No. 59).

Bishop Sumner's service is remarkable in that the style of decoration was one which had been used at Plymouth during the short life of this factory. It will be seen on the large mug in Colour Plate No. 7, and was a pattern used at Worcester by Flight and Barr, and in later times by Mr. Chamberlain.

There lies in a cupboard in the Palazzo Cappollo at Venice a square marked Worcester tea-service of "wheel pattern" design (see Colour Plate 14, No. 3) minus saucers. This service was left to two brothers, and their Italian wives dividing it, one took the saucers the other the cups, the former being now stored at Padua. The

"wheel pattern," a direct copy from the Chinese, was used at Worcester for many years. The same design in an almost black shade of blue and a salmon pink was employed at Chelsea during the Chelsea-Derby period, and was doubtless brought from that factory.

In addition to those basket dishes included in dessert services made at this factory, with raised flowers upon the handles, a round pierced dish is somewhat characteristic. The sides are composed of a series of open, interlaced circles, and on the inside are painted groups and sprigs of flowers and fruit (see Illus. No. 60).

Flowers modelled in high relief may be found upon some rare vases of small size, where they are arranged as wreaths upon a white background, painted with sprays and sprigs, as well as upon handles and covers, but such pieces are eagerly sought after and are not easy to acquire.

The question as to whether figures were or were not manufactured at Worcester is one of controversy, in spite of the testimony of Mrs. Philip Libbe Powys, who visited the factory, and who says she saw the moulds and limbs. Some authorities consider that she was mistaken, but after reading the passage from her diary[1] I am inclined to think she was not deceived. This lady visited the city twice between the years 1756 and 1808, and it was during her second visit that this quaintly worded entry appears in her diary:

> As to the china manufactures 'tis more worth seeing than anything I hardly ever did see. They employ 160 persons, a vast number of them very little boys. There are eleven different rooms in which the employment is as follows: first room, a mill for grinding the composition to make the clay; second, the flat cakes of clay drying in ovens; third, the cakes work'd up like a paste, and form'd by *the eye only* into cups, mugs, basons, tea-pots, their ingenuity and quickness at this appears like magic. Fourth, making

[1] "Passages from the Diaries of Mrs. Philip Libbe Powys" (E. J. Climenson).

PLATE 58. WORCESTER

1, 11, 14. Blue and white.—2, 4. Granby and Wolfe (transfer).—3, 6, 8, 10. Apple green.—5. Turquoise and gold bordered.—7, 9, 12, 13, 16, 17, 19, 24. Scale blue ground bird and flower decoration.—15. Trellis pattern.—18. Landscape in carmine.—20, 21. Pink, green and gold.—22. Black transfer.—23. Blue and gold bands.

Nos. 1, 11, 14. Crescent mark.—7, 9, 12, 13, 16, 17, 19, 23, 24. Square mark.—Others unmarked.

By the courtesy of Messrs. Stoner and Evans, King Street, St. James'.

PLATE 59. WORCESTER

Worcester Plates. 1, 2, 3. Square Mark.—4, 5, 8, 10. Crescent Mark.—6, 7, 15. W. Mark.—9, 11, 12. Unmarked.—13. Unmarked, Lord Manver's Service.—14. Flight, Duke of Clarence Service (William IV).—16, 19. Chamberlain unmarked.—17, 18. Chamberlain marked.—20. New China Works, Worcester.

By the courtesy of Messrs. Stoner and Evans, King Street, St. James.

the things exactly by moulds all to one size, but they are seldom different, so nice is their eye in forming; fifth, paring and chipping coffee-cups and saucers in moulds, a boy turning the wheel for each workman; sixth, making the little roses, handles, twists, and flowers one sees on the china fruit-baskets, all these stuck on with a kind of paste; seventh, scalloping saucers, etc., with a pen-knife while the composition is pliable, and in this room they make the china ornamental figures; these are done in moulds, separate moulds for the limbs, and stuck on as above; eighth, the heat of this room was hardly bearable, filled with immense ovens for baking the china, which is put in a sort of high sieves about six feet long; ninth, glazing the china and dipping it into large tubs of liquor, and shaking it as dry as they can; tenth, some sorting the china for *painting*, others smoothing the bottom by grinding; eleventh, painting the china in the different patterns. I rather wonder they did not in one room exhibit their most beautiful china finished; they did, it seems, till finding people remain'd in it too long, and so took up too much of the men's time, so now they send it to the shops in Worcester for sale. You pay for seeing the manufacture by putting what you please in a box at the Gate.

In our first Colour Plate is a figure of Pandora said to be Bow, but which is also attributed to Worcester, and in Illus. No. 60 are two interesting little seated figures of a lady and man in Eastern dress holding shells, which may have come from Worcester, but which, like the Pandora, are claimed to be Bow. They have certain distinctive features. The base in each differs slightly in shape, and the colour which outlines the scrolls is on one almost black, upon the other puce. The raised leaves under the shells are larger than those generally found upon porcelain figures, and on one these are painted in bright green, on the other in an olive shade. There are impurities in the glaze of the shells which remind one of similar defects in the Worcester glaze, and the hands are badly modelled, being large and flat and out of all proportion to the figures, a defect not noticed in Bow statuettes. The paste is cream coloured and lacks the bluish glaze of Bow.

At Mr. Chamberlain's factory the porcelain bore a marked resemblance to that of Messrs. Flight and Barr. A distinctive

kind of decoration took the form of feathers, singly or in groups, which were finely painted, but which do not appeal as appropriate decoration upon china. These were generally painted in gilt-edged panels, surrounded by ground colours in blue, green, or yellow, or with a mottled or marbled ground. Shells painted as decoration had been employed in a similar way by Flight and Barr, and these, though well executed, are mechanical, and are not really artistic.

The visits of Royalty were an excuse for the introduction of "dress services" at both factories. They were profusely gilt and were emblazoned with coats of arms and with other devices which frequently covered the whole surface, and which were altogether too ornate to be in good taste. At the Chamberlain factory a service made for the Prince of Wales had a different pattern on each piece. Derby Japan designs were used as borders surrounding coats of arms, but the colours lack brightness and the patterns and gilding are heavy and stiff.

At the Grainger factory blue and white services were made, and a popular pattern was the "Dragon," somewhat larger than that of Brosley and painted in a pale lavender shade. Grainger copied the classical style in vogue about 1820; this he adopted for the decoration of vases with coloured backgrounds. In the British Museum is a plate marked *Grainger, Worcester*, which is profusely gilt upon a salmon ground, gilt panels alternating with others painted with birds and butterflies.

Between the years 1800 and 1810 the modern English body, which had been introduced at almost all the factories, began to be used at Worcester, and although fine porcelain, beautifully painted, continued to be made, it is not easy to identify unmarked wares which were produced after this date.

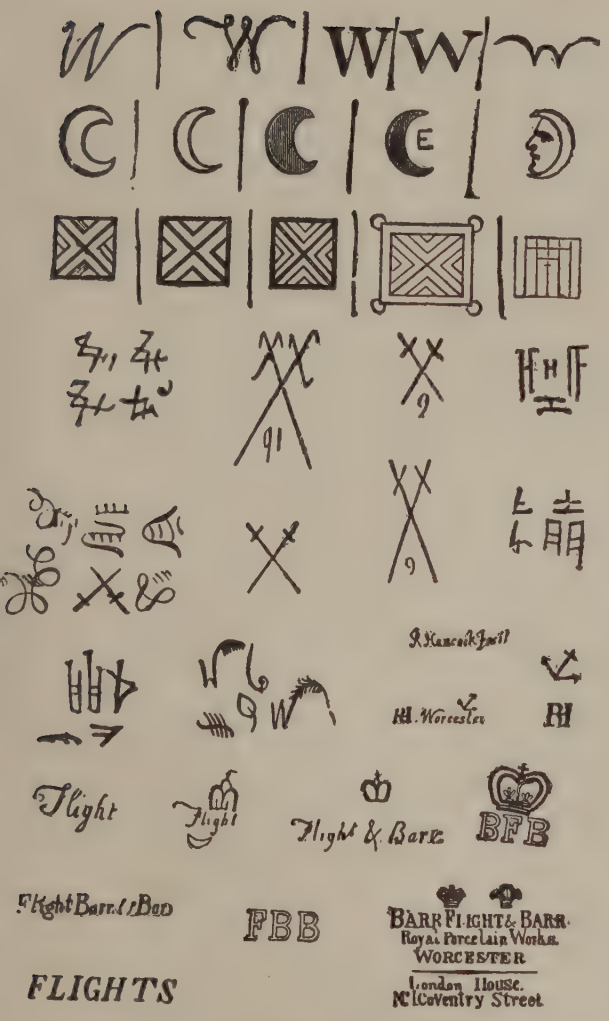
In addition to the known Worcester marks, the factory sometimes used those of Bow and Chelsea, as well as the Dresden crossed swords, the Sèvres mark and imitation Chinese marks and seals.

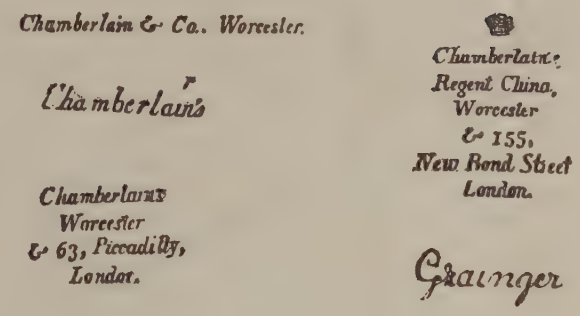
PLATE 60. WORCESTER

1. Grainger Plate, copy of *famille rose* in pale blue under-glaze, pink, yellow, green and red, gilt edge. Mark, Grainger.—2. Grainger Plate, dragon decoration in pale lavender blue.—3. Chamberlain Plate, gilt Empire border on white, central figure in blue robe and metal helmet.—4. Chamberlain Plate, border and panels *gros bleu*, gilt, flowers in Japanese style. Crest and coat of arms of the Earl of Erroll.—5, 7. Pair of Figures with shells attributed to Bow. The figure of the lady is identical with one in Mr. Dyson Perrins' Collection, made at Worcester, differing only in the rococo base and shells and rockwork of the latter.—6. Round Basket Dish with circular pierced sides. Painted in colours.

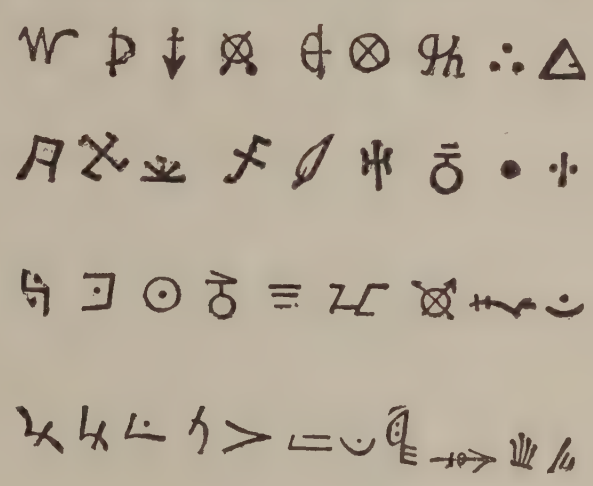
By the courtesy of Mr. Albert Amor, St. James Street, W.

WORCESTER MARKS, 1751-1840





PRINTERS' MARKS FOUND ON WORCESTER CHINA



NANTGARW

AT Nantgarw, about ten miles from Cardiff, a small porcelain manufactory was established in 1811 by a man calling himself William Beeley and his son-in-law Samuel Walker.

Beeley was none other than William Billingsley whose wanderings had brought him to Worcester from whence he had "clandestinely left an engagment" with Messrs. Flight and Barr, who when they discovered his whereabouts tried to prevent his employment in South Wales.

We first hear of Nantgarw porcelain in a report of the late Mr. Dillwyn in 1814, who says:

"My friend Sir Joseph Banks informs me that two persons, named Walker and Beeley, had sent to Government, from a small factory at Nantgarw, a specimen of beautiful China, with a petition for their patronage, and that, as one of the Board of Trade, he requested me to examine and report on that manufactory.

"Upon witnessing the firing of the kiln at Nantgarw, I found much reason for considering that the body used was too nearly allied to glass to bear the necessary heat, and observed that nine-tenths of the articles were shivered, or more or less injured in shape, by the firing."

He goes on to say that the proprietors succeeded in convincing him that the defects arose from faults of the kiln and that he allowed them to use two new kilns at his Cambrian pottery in which to make experiments and to test the body. In the same year Billingsley went to Swansea, where he remained only three years, returning to Nantgarw in 1817. About two years later, at the in-

vitation of Mr. Rose, he migrated to Coalport where he worked for some years and died in 1828. The Nantgarw works were carried on by Mr. Weston Young till 1822, when they were finally closed. The porcelain made at this little factory was perhaps the finest which has ever been produced in this country, so fine indeed was it that—as we have seen—a small proportion only survived the heat of the kilns. It is very glassy and translucent, the shadow of the hand being distinctly visible in ordinary daylight when passed between a piece and the light. The colour is a faint greenish shade and the glaze is very vitreous.

Flowers, birds and fruit were painted upon this porcelain and some of these are remarkable for their light and delicate treatment. Pieces known to have been decorated by Billingsley are very rare and are greatly prized and they prove that although he was engaged in overcoming what seemed to be insurmountable difficulties in the perfecting of the body of his porcelain, his hand had not lost its cunning as a painter.

Unfortunately for the collector of to-day a large proportion of Nantgarw porcelain now to be bought is more or less spurious. Of this some is true Nantgarw which bears the mark but was bought in the white at the factory and was painted in London and elsewhere. Some was made by Billingsley at Coalport and was painted there. Other pieces bought undecorated and bearing the mark are being cleaned up and painted to-day in the style associated with this factory and are sold at exorbitant prices. It therefore behoves the collector to study the methods of the artists employed and he cannot do better than read Mr. William Turner's exhaustive and delightful book, "The Ceramics of Swansea and Nantgarw," which gives a full and detailed description of what he should look for.

The chief products of this factory were dinner, dessert and tea and coffee services. Upon these may frequently be found moulded designs of flowers and scrolls on the rims of plates and

dishes. These were generally left in the white with a simple gilt edge and with sprays and sprigs of flowers painted in the panels formed by the raised designs. When profuse gilding is found upon such pieces this may be looked upon as a sign that it was painted in London, gilding being sparingly used at Nantgarw. There is a tradition that gold was so scarce at the factory that Billingsley melted down guineas with which to gild his porcelain.

BILLINGSLEY AND PARDOE AT NANTGARW

The names of Billingsley and Nantgarw seem almost synonymous. Nantgarw china, painted by Billingsley "in his usual style" and decorated with "Billingsley's rose," is to be found in most collections, especially in those which have been brought together in recent years.

Billingsley's style and rose being so much talked of, it would seem superfluous to write on the subject, were it not that they are quite unknown to the connoisseur as his work, and strangely enough the only point upon which students are quite agreed is that the many pieces to be met with in collections, auction rooms and sales to-day, are not the work of this man (nor even that of any other one man), and are not imitations of his peculiar style of painting.

It seems quite clear that Thomas Pardoe copied Billingsley, and that sometimes so closely, that after years of careful study those most competent to judge are unable to state positively "this is the work of Billingsley and that is the work of Pardoe."

Some people maintain that Billingsley never painted at Nantgarw, and cite his financial worries, the press of business and the labours consequent upon his struggles to produce the finest body the world has ever seen, in support of their theory; these claim all as the work of Pardoe. The argument is plausible, but it is by no means conclusive, and those who have studied the subject are of

1

2

3

PLATE 61. SWANSEA

1. Swansea Plate painted with garden flowers by Billingsley. The only piece of a large service which survived a fire in 1896.—2. Plate painted with flowers, given to the present owner by a grandson of Mr. Coke of Pinxton as Billingsley's work.—3. Swansea Cup and Saucer, painted by Billingsley with roses and other flowers.

1, 3. *From the Collection of the late Mr. Graham Vivian.*—2, 3. *Reproduced by kind permission of "The Connoisseur."*

opinion that Pardoe's *best* work might be attributed to Billingsley, though Billingsley's best work could not have been done by Pardoe; but at the same time Billingsley's poor work—executed at a time when the cares of business, want of means, and domestic affliction weighed heavily upon him—did not come up to Pardoe's standard.

Billingsley was seven years at Nantgarw; Pardoe was there for practically one troubled year, and that not till after Billingsley had gone to Coalport. Could he in that one year have supplied all the pieces which still exist and Billingsley have left no trace? Then again, who was the painter at Swansea, if not Billingsley, whose rose is seen in Illus. No. 61? Pardoe never painted there during its *porcelain* period, whilst Billingsley is known to have done so, and to have instructed pupils there, at a time when no financial worries would disturb his style. This being so, why should similar painting on Nantgarw porcelain be attributed to Pardoe?

It is also worthy of note that in the country houses of Monmouth, Brecon, and Glamorgan so much porcelain decorated in the style usually attributed to Billingsley by those most competent to judge is to be found, and is only rarely met with elsewhere. The owners of these houses financed the Nantgarw works, and would surely secure for themselves examples of the best painter's work on the pieces which they actually bought at the oven's mouth, at which they waited till they were cool enough to take away.

Billingsley's rose and style as depicted on the best authenticated pieces at present known are very distinctive. The rose, painted in with broad soft washes, has no hard lines of shading; the treatment of the lights is peculiarly his own, and the colour is fresh as that of a flower newly culled. All his flowers are artistically beautiful, and are drawn with a certain accuracy which demonstrates the painter's familiarity with nature; whilst his butterfly is so life-like and delicately poised, that one fears it may take wing.

All authorities are agreed that Billingsley was considered one of the finest flower painters of his day. We read in "The Ceramics

of Swansea and Nantgarw"[1] that "when Billingsley was leaving Derby, Mr. Lygo, the London agent, wrote to Duesbury to try to retain his services on account of his unique style in flower painting." Haslem[2] also mentions this, and speaks of Billingsley's style as "peculiarly his own," and remarks on the admiration for his talent expressed by the "old hands" at the Derby works many years ago. He also expresses surprise that "so little old china painted with flowers in Billingsley's unmistakable style" should be met with even at that time.

The "Prentice" plate, being undeniably Billingsley's work at Derby, is always quoted as his standard, but it is quite unlike the style attributed to him at Nantgarw. This can be readily understood; every painter of any capacity or originality grows from one style into another by automatic nature; for example, take an early and late work by Turner, and who, without their context, could conceive of their being by the same hand? We are most of us aware of a difference which comes over our own handwriting, and of its development either for better or worse as the years pass by, and surely we could not expect an artist to tie himself down to one style, and remain unaffected year after year by the many changes and influences which must have made themselves felt in his life and work.

Anyone who has read the history of Billingsley in Mr. Turner's book will not fail to appreciate his difficulties, and will see how natural it is that the idea should get abroad that he devoted all his time to the technical and business side of the enterprise, but there are weighty arguments in favour of the theory that he did paint at Nantgarw, and that work claimed for Pardoe was really done by him. Illus. No. 61 shows a plate which supports this theory, although it is neither Swansea or Nantgarw porcelain. It was in the Edkin collection, and Mr. Edkin told the present owner that it came to him from Pinxton, and was given to him *as the*

[1] Mr. W. Turner. [2] "The Old Derby China Factory."

work of Billingsley by a grandson of Mr. Coke, the founder of the Pinxton works. Now the style of painting here illustrated is the style adopted by Pardoe, the style *said* to have been taught him by Billingsley, but although the casual observer might not distinguish one artist from the other, a careful student could not fail to note a difference.

Billingsley's rose and Pardoe's are always alike as to style, the lights in both are similarly treated, but in Billingsley's the washes of colour, however closely examined, reveal no hard lines such as can be traced in Pardoe's. The rose is fresh in colour as a newly gathered flower, Pardoe's has the faded tint of one which has lived in water for some hours. Pardoe paints a butterfly; it is the suggestion of a butterfly, sometimes no body is visible, the antennae may or may not be capped, the lines of the wings will be curved where they should be straight, and the eye on the wing of the peacock butterfly may be seen on the inside or the outside of the wing. Billingsley's butterfly is true to nature and instinct with life. Pardoe's flower is artistic, so also is Billingsley's; but whilst Pardoe's will show multiple stamens where one would be correct and *vice versa*, Billingsley always combines botanic correctness with artistic feeling. Pardoe's leaves are heavily and carefully veined and outlined, many of them have an ugly and unnatural twist or turn over, designed to give a more careless and natural appearance; Billingsley's are generally dark and are painted with a lack of detail and a freedom which requires no laboured device to proclaim them nature's work. It is by these minute attentions to detail that the collector must look to distinguish between these two painters.

The history of his struggles to achieve the best would lead us to believe that the principles which Billingsley applied in his search after a perfect body, would be equally applicable by him in his rendering of the flowers and insects to decorate that body. Those who say there was no Billingsley who painted at Nantgarw,

and claim all for Pardoe, have to face these comparisons. That a man who knew how to paint a *live* butterfly anatomically correct should ever paint a butterfly such as depicted by Pardoe, and that on his best work, seems inconceivable; and that a painter of flowers, who had mastered the rudiments of botany, should depict a flower as botanically incorrect is equally difficult to understand. Pieces signed by Pardoe and pieces which are unsigned, but which are undeniably his work, show these defects, but they are never met with in specimens attributed to Billingsley by those who have carefully studied him, and it is passing strange that Pardoe, who signed such bad work at Bristol, should have omitted to sign fine painting at Nantgarw; but, as a matter of fact, I believe that his signature on Nantgarw porcelain is at present unknown.

Amongst other artists William Weston Young, who helped to finance the Nantgarw Works, also painted china at this factory, treating his flowers as botanical specimens in the style which he had previously adopted upon his "opaque porcelain" at Swansea.

William Pegg, of Derby, but not the Quaker, came to Nantgarw to join Billingsley, of whom he was a great admirer. It is said that he and his wife walked the whole way. Here he painted flowers of the garden variety very delicately treated, the white Madonna lily being amongst them. He did not, however, remain long in Wales, but went on to Coalport.

John Latham was an artist who was employed at different times both at Coalport and at Nantgarw. He adopted two distinct styles in his treatment of flower subjects; in one, which may have been suggested to him by the work of William Weston Young, he rendered them as botanical specimens which, however, lack botanical correctness; they are, in fact, painted entirely for effect, and can in this way be distinguished from those of Young. His other style takes the form of sprays and bouquets of garden flowers, one of which generally protrudes beyond the rest of the group.

1

2

3

PLATE 62. NANTGARW

1, 2. Cup and Saucer, signed "Pardoe Bristol."—3. Plate, marked in gold on back "Pardoe, Fecit, Bristol," showing the mannerisms of this artist.

From Mr. Alec Duncan's Collection. Reproduced by kind permission of "The Connoisseur."

W. H. Pardoe painted flowers and birds upon branches. Another artist who worked at Nantgarw, but whose name is unknown, decorated his porcelain in French style, some pieces being excellent imitations of Sèvres.

Amongst pieces decorated in London are cabinet cups and saucers, and coffee cans upon feet with upstanding scroll handles. These are generally ornamented with flowers in panels upon a gold background. Another pattern found upon such pieces consists of circular wreaths of small gold leaves painted over a moulded design, divided upon the rim by roses and other flowers, and with a central bouquet of flowers and foliage.

Mr. Turner tells us that the Nantgarw works were partly financed by property owners in Glamorgan, Brecon, and Monmouth, and it is in the large houses in these counties that the finest pieces of Nantgarw porcelain found a home.

The word "Nantgarw" printed in red is a mark to which the collector should give a wide berth. That most frequently used was the word Nant-garw, impressed with the letters C. W. A rare mark only occasionally met with, is a crown surmounting the name Nantgarw, both painted in puce, and the same name in large gold letters surrounded by a line is also an uncommon mark which may sometimes be met with upon this porcelain.

NANTGARW MARKS, 1813-1822

NANTGARW.

NANTGARW.

NANT-GARW
C.W.

SWANSEA

THE history of the old Swansea pottery factory is one of singular interest. It was built in 1764 upon the site of copper works which had been in existence for many centuries, and was at first known as the "Cambrian Pottery Works at Swansea." Some twenty years later the factory was for sale, and the late Professor Jewitt gives the text of the announcement of the fact which ends thus: "The present proprietor accidentally became possessed of the works, and is settled in a very different way of business at a hundred miles distant, which is the reason of the premises being disposed of."

At the beginning of the nineteenth century Swansea was noted as a Spa, or health resort, and Mr. Turner[1] says that the factory became "a favourite lounge for genteel visitors."

Mr. Haynes, the proprietor, erected a bath house at the works, and on the occasion of his visit, Lord Nelson took a bath here, the room being afterwards known as "Nelson's Room."

Porcelain was not manufactured at Swansea till 1814, but there must have been a considerable trade in pottery, necessitating the employment of a London agent, for in October 1808, Mrs. Thrale, the friend of Dr. Johnson, writing from Bath to Sir James Fellowes, says: "When you feel your purse too heavy, take it to Mortlock's in Oxford Street, and carry Lady Fellowes a beautiful specimen of South Wales China, and tell him (Mortlock) that I am painting my ice-pails and large dishes to use this day se-night."

No doubt the "china" here mentioned was that fine white

[1] "The Ceramics of Swansea and Nantgarw."

PLATE 16. SWANSEA

Plate, painted with apples. By Morris.
From Mrs. Percy Buckley's Collection.

Plate, with garden flowers. By Pollard.
From Miss Isabel Maunsell's Collection.

Plate, painted with wild roses, speedwell, and wild strawberry. By Pollard.
From the Collection of the Author.

ware called "opaque china" which was first manufactured at Swansea in 1790. This fabric has to the casual observer some appearance of porcelain, but it is opaque, not translucent, is less cold to the touch, and when tapped does not give out so clear a ring. The service ordered by Lord Nelson on his visit to the Cambrian potteries was of "opaque china," and a large proportion of the ware was painted by William Weston Young in a style peculiarly his own, that of treating plants as botanical specimens which were severely correct in every detail and to which the Latin name was sometimes added. In addition to these he ornamented the opaque body with butterflies—sometimes as sole decoration—shells, insects, and birds.

At the invitation of Mr. Dillwyn in 1814 William Billingsley went to Swansea to try in new kilns to make the porcelain he found so much difficulty in producing at Nantgarw, but after three years this great potter-artist—who was a man of uncertain temper—fell out with his associates and returned to Nantgarw.

After the departure of Billingsley the Dillwyn family, Timothy Bevington and John Bevington, his son, continued to make china till 1824.

The first Swansea body is like Nantgarw, fine, glassy, and translucent. It is wonderfully soft to the touch, with a satin-like glaze, and when felt with the eyes shut reminds one of Chelsea. When examined by transmitted light the colour is a duck's egg green, or, as described by Mr. Robert Drane, is like "sodden snow." In "The Ceramics of Swansea and Nantgarw" we are told that whole kilns were frequently spoilt in the firing, damaged porcelain being removed in cart loads and buried in a field some little distance from the factory. One cannot help wondering whether some day, if it is unearthed, the find will rival in public interest those of Bow and Lowestoft.

Upon the departure of Billingsley from Swansea a second body was manufactured which though not so fine was harder and

more durable. A third body was introduced in 1818; it had none of the beauty of the earliest porcelain and was more chalky and less translucent.

After the termination of the lease in 1824 porcelain ceased to be manufactured, and all those pieces which remained in the factory were removed to some pipe works on the river Tawe, where they were decorated. Shortly afterwards an enamelling kiln was set up in a brewery, and here the last remnant of real Swansea china was painted. Buyers came from far and near, local magnates being specially eager to become possessors of this beautiful fabric.

As Billingsley took with him to Swansea his moulds and patterns, it happens that many pieces made here bear the impressed Nantgarw mark. After the closing of the works, several of the artists who had been employed stayed on at Swansea and decorated Staffordshire porcelain imported for that purpose. From this we see that the collector may buy specimens manufactured and decorated at Swansea and marked "Nantgarw," or he may purchase pieces made in Staffordshire and painted at Swansea by true Swansea artists, and marked with the name or sign of this factory. It is therefore obvious that to be able to recognize the work of the artists employed is of great importance.

A few pieces painted by Billingsley at Swansea with roses and other garden flowers in his inimitable style still survive. Of these a plate, in the collection of the late Mr. Graham Vivian, is the sole survivor of a lovely service decorated by this artist which perished in a fire in 1896, and which had belonged to a member of the Dillwyn family. The plate is scalloped at the edge and gilt. The rim has a flower and scroll design moulded in low relief, slightly gilt with sprays of tiny gold leaves. Round the centre is a scroll border and small panels in gold surrounding a bouquet of exquisitely painted flowers, including the carnation, convolvulus, auricula, rose, and other blossoms (see Illus. No. 61).

A beautiful two-handled cup and saucer by this artist, in the same illustration, was painted at Swansea with full-blown roses and other flowers treated with the utmost delicacy; these form a wreath round the saucer, and are painted upon a gold band surrounding the cup.

William Weston Young's work in his usual style is met with upon Swansea porcelain as well as upon "Opaque China." He was a man of many parts, his accomplishments including land surveying and the writing of poetry. It is said that he also made important scientific discoveries.[1]

William Pollard, who was a native of Swansea, was as a boy employed in a solicitor's office, where he was wont to cover his master's parchments with sketches. In his spare hours he took painting lessons at the China factory, and finally became one of the best artists employed there. His favourite theme was the briar or wild rose, which he executed so beautifully that through it he has become famous. With this flower are generally associated the wild strawberry, the myosotis, the speedwell, and occasionally other garden flowers, and a peculiarity will always be noted in his sprays and groups in that he painted the wild strawberry and the speedwell with the same foliage (see Colour Plate No. 16).

Henry Morris copied the style of William Pollard, and introduced fruit into his groups (Colour Plate No. 16). This was generally stippled in, and his flowers and foliage are shaded with short, somewhat heavy lines, which distinguish them from those painted by Pollard.

Thomas Baxter was an eminent artist employed at Swansea. Born in London in 1782 he received his early artistic training from his grandfather, a painter and gilder in Goldsmith Street, and was also a student at the Royal Academy. At the age of twenty he was employed by Lord Nelson to make sketches at Merton, and later on he decorated a service for this noble patron.

[1] "The Ceramics of Swansea and Nantgarw."

In 1814 he was in Worcester, where for two years he conducted a school of art, and it was here that Moses Webster, the Derby painter, at one time took lessons. At the end of the two years Baxter came to Swansea, where he worked till 1819, when he returned to Worcester, and died in 1821.

An amusing little anecdote is related about one of Thomas Baxter's early efforts in the painting of porcelain. His father was in the habit of buying china in the white from France and Staffordshire, which with the assistance of his son he decorated. On one occasion a noted connoisseur complained to young Baxter that there was "no decorative art in England," and producing a piece of French porcelain, asked if he thought it would be possible for an Englishman to copy it. Baxter answered that he was the painter of the piece in question. It is said by Gamwell in his "Guide to Swansea" that Thomas Baxter "was a man of original genius, mild and playful in manners, and of strict integrity of principle. He published some exquisite studies of Greek costumes, etc., but meeting with no encouragement, he became a china painter at the Swansea potteries."

This artist had two distinct styles. The first consisted of figure subjects, generally of classic design in colours or in monochrome. A cupid upon a cloud, the same "drowned in a glass of wine," "Hamlet upbraiding his mother," were favourite subjects. A noted piece is the "Shakespeare Cup," in which the stem is formed to represent the profile of the poet and the paintings were scenes from his plays.

Baxter's second style is one in which he painted natural flowers as a foreground to a landscape background, and pieces treated in this original manner by so talented an artist are singularly charming and attractive.

Birds were painted upon Swansea porcelain by an artist named Colclough. His work is criticized by Mr. Robert Drane[1] in the

[1] "The Ceramics of Swansea and Nantgarw."

PLATE 63. NANTGARW AND SWANSEA

1. Sucrier, Cover and Stand, painted by William Weston Young Nantgarw.—2. Plate, white, central landscape said to have been painted by French artist. Mark, Swansea and Trident impressed.—3. Cup and Saucer, landscape decoration attributed to Beddoe.—4. Plate, central bouquet, gold tracery, panels of landscapes, birds, and fruit upon deep red drapery, gilt. Mark, Nantgarw. C.W. impressed.—5. Plate, gold Dresden edge, detached bouquets, flowers and insects in colours by French artist. Mark, Nantgarw. C.W. impressed.—6. Plate, scalloped, gold edge. Alternate panels in salmon colour, gilt, with butterflies and flowers in colours on white. Mark, Swansea impressed.

By the courtesy of Mr. Albert Amor, St. James Street, W.

following manner. "He portrays impossible birds beautifully, so that one of his fellows said that he painted 'rale fedders'; but still, if fine feathers make fine birds, they do not necessarily make 'rale' birds." In one painting by this artist an eagle is seen battling with a snake, and although the hooked bill appears in its proper place it takes the form of a nose, the mouth being portrayed as opening almost half way down the neck. It is quite possible that Colclough is also the artist responsible for the birds found upon the porcelain of other factories, most of which are anatomically impossible, for as a rule the bill is depicted as being open at the tip and tightly closed where it joins the head.

Landscapes of poor colouring and slight merit were painted by Beddow; this artist also employed heraldic designs such as crests and coats of arms in the decoration of porcelain. These were more pleasing than his landscapes and superior in colour and execution. An unknown artist painted landscapes in sepia.

Other flower artists were Bevington and Evans, and amongst the modellers employed were Wood of Burslem, and Reed.

Figures were not made at Swansea, but vases of several shapes, though generally of small size, and animals, such as dogs and lambs, were manufactured. Of the vases a popular form was the ewer shape with one or two handles, and a saucer base to which it is attached. Sometimes a square marbled plinth was used as a base, and spill vases of several shapes may be met with. As a rule these articles are painted with flowers and gilt, but some very desirable and rare specimens are also ornamented by wreaths of flowers in biscuit in addition to the painting. Biscuit flowers may also be found upon the covers of some pieces, and were occasionally used as sole ornament upon a pure white ground. The dog and lamb partly glazed with hair and wool in biscuit are choice little pieces of Swansea china, the coat of the dog and the wool of the lamb being composed of beautifully curled strands of fine spun porcelain. The artists who executed this work had been

previously employed at Derby in the making of biscuit groups and figures.

Marbling or mottling, which took the form of a ground colour with a network of deeper shade or in gold, was used as a border to plates and dishes as well as being frequently found as a base to vases, spill pots and ewers. Ground colours of delicate tone were used and include deep blue, pink, green, yellow, and buff, generally gilt with scrolls and foliage.

The mark most frequently used at this factory was the word Swansea impressed; this may be accompanied by a trident. The word was also written in script characters in red. The trident alone in red was employed, and also crossed tridents surmounted by the word Swansea.

SWANSEA MARKS, 1814-1822

CHURCH GRESLEY

POT works of some importance had existed for a considerable time in the neighbourhood of Burton-on-Trent before Sir Nigel Gresley, Bart., of Drakelow, and Mr. C. B. Adderley, of Hans Hall, established their porcelain manufactory in 1794.

The factory was erected about seventy yards from Gresley Hall, and workmen and artists were engaged from the Staffordshire potteries and from Derby, amongst the latter being William Coffee, the celebrated Derby modeller. It is from letters of this man, quoted by Professor Jewitt,[1] that we learn a little about these works which, although of sufficient importance to receive an order for a service from Queen Charlotte, were incapable of its execution.

Financially the business was a failure, though no trouble or expense seems to have been spared to make it a success, but, as with other isolated factories, the proprietors were unable to overcome defects caused in the firing, and it is quite possible that, as at Lowestoft in the beginning of its career, so at Church Gresley, the workmen may have been bribed to spoil the wares; for it seems incomprehensible that, with money to spend upon first-class artists, the proprietors had neglected to secure potters who were *au fait* in the elementary secrets of body and firing.

The business was sold in 1800 to Mr. William Nadin, who continued to make porcelain for four or five years, when he disposed of it to Mr. Burton, of Linton. It was finally closed in 1808. It is said that blue under-glaze was used as decoration, and

[1] "The Ceramic Art in Great Britain."

in the British Museum is a mug so ornamented which belongs to the Franks Collection, and though we have no history of the piece or the reasons which led to its being so classified, the late Sir W. Franks was not the man to allow any specimen in his collection to sail under false colours, and we may take it he had good reason for his views regarding it.

Professor Jewitt says that fancy "boots, shoes, and slippers" were a speciality of this factory. Unfortunately our museums do not possess specimens of these. The boots were in Wellington form, and Mr. Russell Nadin, a descendant of Mr. William Nadin, quotes in the "Expert," in 1907, an account of a boy who waded about in a pond wearing a pair of Church Gresley china boots. In my childhood I have seen in Staffordshire these Wellington boots, with feet from two to three inches long, standing on the mantelshelf in a farm house, and filled with dusty odds and ènds. They were the envy of all children, and I own I always cast a covetous eye upon them. Possibly their fascination for young folks accounts for their disappearance. The dainty little pair of shoes illustrated may have been made at this factory; they were given by an old lady some forty years ago to the daughter of Mr. Knight, the composer of "She Wore a Wreath of Roses," and were said then to be "very old." The paste is somewhat French in appearance, but for all that I consider them to be English, and I like to think they may be Church Gresley.

In the Derby Museum are some pieces of this porcelain which indicate the influence of the Derby painter. They have a canary yellow background, over which is a gold trellis, and painted between the trellis are detached flowers in colours. These specimens, though they remind one of Derby, are inferior to that porcelain both in body and decoration; possibly the body did not "take" the decoration well, and the glaze is marred by spots and specks (see Illus. No. 44). Vases with an authentic

history as having been manufactured at this little factory have come to light. They are made in two pieces, being joined together with a metal screw. Here again the body is like a French body and is also nearly allied to that of Rockingham. The colouring is somewhat crude, but the gold is bright and solid, and the landscape and figures which adorn them are tolerably painted. The handles are in serpent form.

During the fourteen years of its life the Church Gresley factory must have turned out a considerable quantity of porcelain, and the collector who has time to do so might find the unearthing of some of this a not uninteresting task.

HOW TO ARRANGE AND USE OLD CHINA

IN arranging collections we are apt to make the mistake of overcrowding—a mistake never perpetrated by the Chinese and Japanese. In China and Japan a single beautiful piece of porcelain will stand in "icy isolation" to be gazed upon and admired with no rival to share its glory. These people have learnt the secret of good taste, and realize that a beautiful object is sufficient of itself to please the eye and satisfy—for the moment—the artistic soul.

Another mistake which should be avoided is that of mixing English, Continental, and Chinese porcelain, nor should pottery and porcelain stand side by side. Blue and white china is charming in an oak panelled or oak furnished room, but the effect is spoilt if English and Chinese blue and white are placed together, even though the one be a faithful copy of the other. This is explained by the texture of the bodies, which differ by reason of the mode of manufacture. The decoration may be exactly similar, but the colours of the two bodies never harmonize. Again, Chelsea, Worcester, Derby or any other English porcelain, however beautiful, cannot stand side by side with typical Sèvres and be in good taste. Indeed, I will go so far as to say that to be seen to perfection, Sèvres China requires a room furnished in French style, with wall paper, pictures, mirrors and all other details of the same period. The owner of a few odd specimens would do well to arrange them in a small cabinet set apart for their sole use.

Figures, animals, and other articles in *porcelain* made at Bow, Chelsea, Derby, and elsewhere in England, are quite as suitable as

PLATE 64. CHELSEA

Figure of John Coan the Norfolk Dwarf. Bought at Christie's for 180 guineas.

By the courtesy of Mr. Albert Amor, St. James Street, W.

According to Mr. Nightingale two Chelsea figures of an English and a Russian dwarf were sold in 1767 for £2. He says of the first, "This is a very well executed figure of John Coan, known as the Norfolk dwarf, who died in 1764. He is represented in the rich costume of a Yeoman of the Guard or Beefeater and is shown to be a dwarf by the large size of his dog. The words 'John Coan English Dwarf' are inscribed on a tablet at the base. Near this at the foot of the figure are the letters C. O. A. in gold on three tablets. The mark is a gold anchor and the letters G.R. are inscribed on his breast also in gold."

At a spot in Chelsea afterwards called Spring Gardens, between the present Ebury Street and Belgrave Terrace, stood the Dwarf's Tavern. Here, in August 1762, festivities took place in honour of the birth of the Prince of Wales, when the following announcement appeared in the Press: "The Proprietor of the Dwarfs Tavern has provided for the entertainment of those that love to live well a most excellent ham, some Collored Eels, Potted Beef &c. with plenty of sound old bright wine and Punch like nectar. *Mr. John Coan the jovial Pigmy will attend as Major Domo* who hopes for the Pleasure of beholding his friends after the Illuminations are ended. The Bird of Knowledge may be seen for one Shilling each Person."

In the "Daily Advertizer," March 17, 1764, the following appeared: "Yesterday *died at the Dwarfs Tavern* in Chelsea Fields *Mr. John Coan* the unparalleled Norfolk Dwarf."

ornaments in the drawing-room and boudoir as the vases, candlesticks, and bowls made at these factories, but it is quite impossible to include amongst them the earthenware statuettes, groups, and animals made in Staffordshire, at Leeds, and other potteries, however finely modelled. These should be relegated to the library, smoking-room, or even the landings and bedrooms, where they will prove very decorative and look suitable, for it must not be forgotten that they were not originally intended for "my lady's parlour," but for the farm-house and cottage.

Again, Wedgwood's beautiful wares should have a place to themselves, either a cabinet or a room in which they form the sole note of ornament. Exception, however, should be made in favour of Wedgwood's early imitators, who made fine copies of his wares, worthy to be placed side by side with them. These may be marked "Adams," "Turner," "Neale and Co.," or may be unmarked.

The use of plates hanging upon the wall as decoration is a controversial subject. I own to a sneaking partiality for three plates in a horizontal line, provided always that they are fine plates, and that they occur once only, or at most twice in a large room. There is one kind of plate, however, which must hang upon the wall. It is the Chinese plate of the best *famille verte* and *famille rose* periods, and for this reason. At the time when they were manufactured and painted, the Chinese had not yet learnt the commercial value of their wares in the European market—a discovery which eventually degraded their industry. The body and glaze of these pieces are of the finest quality, and the painting was the work of a true artist, upon which his artistic and poetic individuality found expression. He worked with a knowledge of the best principles of art, with a careful regard for the highest of artistic ethics, and had an absolute love for his work. Thus we have upon these pieces pictures worthy to hang side by side with other masterpieces, and moreover they can only be seen to perfection when so hung.

To some people the want of perspective in Chinese drawing is an unpardonable fault, others, like Charles Lamb, feel that the fascination and charm of Chinese porcelain is only enhanced thereby, and love to gaze upon "that land before perspective" on their china treasures. How charmingly Charles Lamb puts these things! He describes a scene upon a tea-cup thus:—"A young and courtly mandarin is handing tea to a lady from a salver—two miles off," and he adds, "see how distance seems to set off respect." Or again, "Here the same lady, or another—for likeness is identity on tea-cups—is stepping into a little fairy boat moored on the hither side of this calm garden river, with a dainty mincing foot, which in a right angle of incidence (as angles go in our world) must infallibly land her in the midst of a flowery mead, a furlong off on the other side of the same strange stream."

There is something very delightful about tea served in dainty old-world china cups, though there are people who fail to appreciate the handleless cup, forgetting that it should be raised to the lips upon its saucer, in the manner of other days. Those delightful "Supper Sets" which some owners find difficult to discover a use for, make admirable receptacles for hot cakes and sandwiches at afternoon tea, and a perfect set in its original tray, if fixed upon a light stand with castors, can be easily moved about amongst guests.

An old dessert service will add charm to any dinner, especially if used upon a well polished table, guiltless of cloth. It is not everyone, however, who possesses an entire dessert service, but most people who have old china can find a sufficient number of plates; these may be of the same pattern or belong to other services, I do not think it matters; indeed, the introduction of odd dessert plates would add to rather than detract from the interest of the meal. For a small party, one good-sized dessert dish is rather attractive, because it would contain fruit of various kinds, and fruit looks its best when mixed. Dish or dishes may be of china, or take the

form of the old-fashioned silver or Sheffield plated cake basket, for which many people will be glad to find a new use. Wax candles in old fashioned branch candlesticks will throw just the right kind of light upon the polished surface of the table, and heavy cut glass decanters, standing in old wine slides, will add a charming note. I need hardly say that dessert knives and forks (with two or three prongs) which have shagreen or old Bow or Chelsea porcelain handles, would be more attractive than those of modern make.

If we invite our friends to partake of food upon priceless old china, and to drink wine from rare cut glass, I think we should give them something specially delicate in d'oyleys and candle-shades, and I would urge the fascinations of filmy lawn and old lace. For the d'oyleys a square or round of the finest lawn, in the centre of which the monogram of the hostess has been worked, and round the edge a frill of lace, soft and creamy in shade. The hostess who does not possess lace which would be suitable, should purchase some of that made in Buckinghamshire after old designs, and should have it washed and tinted to the old shade. She should also have dainty covers made for her candle shades from the same materials. Flowers were not used upon the dinner table in the days of our great grandparents, and would seem out of place upon one arranged in the fashion of those days, when the soft light of candles and the glint and gleam of cut glass and well-kept silver upon its polished surface was considered sufficient decoration for the hospitable board.

There are many odd pieces of pottery and porcelain in our homes for which uses may be found, such as the foot-pan of other days, which, if finely decorated—and many of these articles were works of art—looks well in a large room, a hall, or upon a staircase filled with foliage-plants. The old-fashioned wash-hand basin—generally too small to be used for its original purpose—can be employed in a similar manner, while the soap dish can be fitted

with bristles to be used as a pen-wiper, and the toothbrush receptacle may be utilized as a pen tray. The toilet service was often a thing of beauty in bygone days, and it seems sacrilege to banish it to some dark cupboard if one can devise ways in which it may be suitably and tastefully employed.

A PLEA FOR THE CHINA-CLOSET

IT was Charles Lamb who, after confessing to "an almost feminine partiality" for old china, said: "When I go to see any great house I inquire first for the china-closet, and next for the picture gallery."

The china-closet! This is a name reminiscent of old-world customs and gentle life. It brings before our mental vision that lady scathingly alluded to by Addison, who was as busy and happy washing her "Indian mandarin" as her granddaughter was in dressing her baby doll. Addison was not a lover of china; he expressed surprise at woman's passion for it, and was astonished at the "anger and affliction produced daily in the hearts of his dear countrywomen by the breach of this frail furniture"; and, the china-closet notwithstanding, he tells us "some of them pay half their servants' wages in the china fragments which their carelessness had produced."

What has become of this time-honoured housewifely sanctum, and why has it ceased to be?

The reason will probably be found in latter-day conditions of life. During the second half of the eighteenth and the beginning of the nineteenth century, there was a craze for old Chinese porcelain (largely imported at that time by the East India Company) and for the early wares of Bow, Chelsea, and other English factories. The woman who possessed these things set aside a special closet or small room to their use, where she washed and carefully stored them, giving them out on festive occasions and replacing them herself. During the days of the early Victorian

era, delicate china vases and figures gave place to ormolu-mounted atrocities, carefully guarded under glass shades. Dainty old-world services were replaced by those of newer make and shape, and these were kept in the butler's pantry, which had taken the place of the china-closet. Then came the rage for old china as decoration. Banished services were once more brought to light, dishes and plates on sumptuous plush frames vied with each other in the scaling of walls, and vases and figures found luxurious quarters upon plush-covered mantel boards, brackets, and overmantels.

Better taste prevails to-day, and it seems that the time has come for the revival of the china-closet—not, perhaps, the simple affair which satisfied our great-grandmothers, but, although a little more elaborate, still a place where treasures may be seen and appreciated as shown to the greatest advantage, and where their owner may learn them and enjoy them, and find rest and refreshment in so doing. Old china is admirable for decorative purposes, but vases, figures, bowls, and other pieces, made as ornaments, are generally sufficient. It is the introduction and overcrowding of plates, dishes, and whole services as articles of ornament that my china-closet is designed to prevent. There are few houses which have not some small room which could be adapted to this purpose. A dark basement room or an attic would be suitable, because china can be seen and admired equally well by artificial light as by daylight.

The walls of the room should be papered or distempered white, or some pale, artistic shade of green; the old pale green used in days gone by in wood-panelled rooms where oak was considered too dark, would be very charming; or a buff or pale brown paper would make an effective background. The floor should be covered with a plain, deep crimson or green carpet, without pattern.

The fittings of the china-closet must depend upon the purse

of the owner, for it is possible to spend a good deal upon this little scheme or to do it at a quite moderate cost. A fine dinner service can be seen to greatest advantage upon a dresser. This could be a genuine old oak Welsh dresser, or a kind of glorified kitchen dresser of wood, polished or enamelled white. On the shelf at the bottom should stand the soup and vegetable tureens, backed by the larger dishes; pieces such as sauce-boats, ladles, and salt-cellars, might be arranged upon the dresser itself, whilst plates and smaller dishes would occupy the shelves above. Superfluous plates could stand in piles upon the dresser; and should there be a cornice overhead, this could be utilized as a place on which to stand mugs and jugs. If the service be a small one, these could hang from hooks in the edge of the upper shelves.

Old china looks its best in a corner cupboard, and I should fill two corners of the closet with these. Here again the genuine antique, a modern copy, or a cheaper article enamelled white, may be used; but let the doors be latticed with diamond panes, and, if possible, let them be rounded at the top. One end of our room and two corners are now filled; further wall space should be utilized for cabinets with glass doors, and, if possible, glass shelves. Upon these should be placed marked specimens, so that the marks would be visible without moving the piece. This kind of shelf is also useful when it is desirable that both the inside and the outside of a specimen should be seen.

Now, as the china-closet is to be a place of rest and refreshment to its owner, it must contain a really comfortable arm-chair, by the side of which should stand a solid workmanlike table, not easily overturned. Upon this pieces under examination could safely be placed, and it should be large enough to hold a basin of water for washing purposes, and a tray on which the pieces washed could drain. There should also be a bookshelf, containing books of reference and art magazines; a catalogue of the collec-

tion ; a scrapbook into which newspaper cuttings and illustrations of old china could be pasted; a book in which to enter particulars of pieces purchased, their price and history, and that most useful accessory of the china collector, a magnifying glass.

I want to put an old-fashioned fireplace into my china-closet with a hob on either side, a brass kettle on a trivet, and a purring tabby cat upon the rug. And I want to make tea here—old-fashioned tea—two spoonfuls of black and a pinch of green, as my grandmother made it, and drink it with a fellow maniac whilst we chat. The practical housewife of to-day, however, tells me that as a fire causes smuts and dust, the only thing possible is a gas or electric radiator. Reader, you may have the radiator if you like; I would rather forego my china-closet than adopt it.

PATTERNS TAKEN FROM AN EARLY DERBY PATTERN BOOK

Reproduced by kind permission of the proprietor of The Old Crown Derby China Works, King Street, Derby

Early designs, taken from an original pattern book belonging to the first William Duesbury of Derby. Several of these designs were carried out in gold upon white, and pieces so ornamented generally bear the Puce mark.

INDEX

ADDERLEY, C. B., 183.
Addison, 191.
Aldred, Samuel, 140, 146.
Alexandra Palace, Fire at, 73, 88.
Ashworth, George and Taylor, 131, 132.
Askew, Mr., 53.

Bacon, Mr., 18, 36, 59.
Baddeley, Messrs., 90.
Baddeley and Fletcher, Messrs., 103.
Bagnall, Charles, 89.
Bancroft, Mr., 135.
Banks, Sir Joseph, 168.
Bannister, Jack, 60.
Barnes, Zachariah, 97.
Bartolozzi, 157.
Barr, Mr., 151.
Bat-printing, 96, 124, 156.
Battersea enamel, 15, 16, 22, 154.
Baxter, Thomas, 162, 179, 180.
Beddow, Mr., 181.
"Bee and Goat" jug, 21.
Beeley, William, 168.
Belleek porcelain, 71.
Bemrose, William: "Bow, Chelsea, and Derby Porcelain," 40, 49-51, 57; "Catalogue of Porcelain," 58, 98; Collection, 137.
Berlin porcelain, 54.
Bevington, Timothy and John, 177, 181.
Billingsley, William, 2, 45, 46, 49, 51, 64, 65, 113, 114, 162, 168-174, 177, 178.
"Billingsley Mansfield," 66.
Binns, R. W., "A Century of Potting in the City of Worcester," 149, 159.
Bloor, Robert, 41, 42, 44, 55, 58, 60, 62.
Boden, Shuttleworth, 56.
Bone, Henry, 73, 79, 86.
"Book of Old China," The, 4.
Booth Collection, 146.
Boreman, Zachariah, 51, 52, 64.
Boucher, Mr., 163.
"Bourbon Sprig" pattern, 55, 114.
Bow, 5, 9, 26, 29, 34, 40, 41, 68, 70-73, 78, 79, 87, 96, 101, 104, 106, 108, 141-143, 154, 156, 160, 162, 165, 166, 177, 186, 189, 191.
Bowcock, John, 11.
Boyle, John, 134.
Bradbury, Edward, 2, 40.
Brameld, Thomas, 118, 119, 122.
Brewer, Robert and John, 52, 57, 162.
Brice, Edward, 83.
Bristol, 4, 70-73, 75, 81, 90, 91, 119; Plymouth factory removed to, 70.
British Museum, 14, 21, 22, 28, 33, 36, 81, 103, 147, 153, 163, 166, 184.
Brown, Robert, 140, 146.
Buckingham Palace, 32.
Burke, Edward and Mrs., 83.
Burton, Lord, 44.
Burton, Mr., 183.
Byerley, Thomas, 138.

Cambridge, Duke of, 163.
Camelford, Lord, 70.
Carlyle, "History of Frederick the Great," 155.
Caughley Turner, 111, 143, 152.
Cave, Edward, 150.
Chaffers, Richard, 94, 96.
Chamberlain, Robert, 45, 72, 151, 152; Humphrey, 151, 163, 166.

Champion, Richard, 71, 75, 76, 79-84, 86, 87, 89, 90.
"Chantilly" pattern, 55, 113.
Charlotte, Princess, 92, 153; Queen, 32, 157, 183.
Chatham, Earl of, 157.
Chelsea, 4, 7, 12, 13, 15, 21, 40-43, 51, 55, 58, 68, 70-73, 78, 79, 81, 86, 101, 102, 108, 119, 141, 148, 157, 160, 161, 166, 186, 189, 191.
Chelsea-Derby, 37, 42, 49, 58-60, 77, 102, 164.
Chinese decoration, 13-18, 28, 29, 32, 66, 71, 72, 82, 92, 95, 111, 112, 123, 130-132, 138, 141, 145, 147, 148, 152, 153, 158, 160, 161, 164.
Chinese porcelain, 3, 5, 7, 13, 31, 68, 70, 96, 130, 141, 142, 155, 186, 188, 191.
Chivers, Mr. 116.
Christian, Philip, 94.
Church Gresley, 183.
Cipriani, 157.
Clarence, Duke of, 163.
Clarke, Thomas, 42.
Clemenson, E. J., "Passages from the Diaries of Mrs. Philip Libbe Powys," 164.
Clive (Kitty) and Woodward, 13, 34.
"Clobbering," 129, 130.
Clowes, William, 89.
Coalbrookdale, 111.
Coalport, 4, 111, 127, 168, 171, 174.
Coffee, W. T., 59, 183.
Coke, John, 64, 173.
Colclough, 180, 181.
Colour, Tests by, 6, 12, 42.
Complin, Mr., 51.
Compton, Theodore, "William Cookworthy," 69, 73.
Cook, Captain, 73.
Cookworthy, William, 68-75.
Copeland, 5.
Cordon, Ralph, 95.
Cox, James, 25.
Croft-Lyons, Lieut.-Col. G. B., 30.
Crowther, John, 9.
Cumberland, Duke of, 23, 25, 35.
Curzon, The Hon. Nathaniel, 50.
Cutts, John, 64, 66.

Daniell, John, 89.
Daniell, Ralph, 89.
Davenport, 5, 45, 126.
Davenport, John, 93, 126.
Davis, William, 149, 150.
Dawson, Nancy, 36.
Delany, Mrs., 25.
Delft, 140.
D'Entrecolles, Père, "Lettres Edifiantes et Curieuses," 68, 69.
Derby, 4, 37, 39, 64, 65, 92, 95, 101-103, 119, 123, 126, 127, 130, 166, 172, 182-184, 186; Forgeries, 6; Removal of Bow Factory to, 9, 41; Removal of Chelsea Factory to, 25, 41.
Derby Museum, 43-45, 49, 50, 54, 60, 61, 65, 138, 184.
Derby Pot Works, The, 40.
Dewes, Mrs. 25.
Diamond, Dr. H. W., 26.
Dillwyn, Mr. 168, 177.
Dodson, Richard, 52, 57.
Donaldson, Mr., 162.
Drane, Robert, 177, 180.
Dresden, 13, 15, 16, 18, 19, 23, 29, 30, 33, 36, 41, 54, 55, 57, 60, 68, 78, 79, 83, 85, 91, 102, 105, 113, 161, 166.
Duesbury, William, 9, 24-26, 39, 40, 45, 46, 51, 53, 54, 57-62, 101, 103, 124, 172.
Duesbury, William (son), 41, 56.
Duesbury, William (grandson), 41.

East Indian Co., 191; Spode service for, 124.
Edkin Collection, The, 172.
Englebrecht, Martin, 155.
Enthwistle, Mr., 94.

Evans, Henry, 60, 139.
Evans, Mr., 181.

Farnsworth, Isaac, 61.
Faulkener's "History of Chelsea," 37.
Faulkner, Sir Everard, 22.
Fellowes, Sir James, 176.
"Fiat" mugs, 57.
Fletcher, William, 105.
Flight, Thomas, 150; Joseph and John, 151.
Flight and Barr, 151, 161, 163, 165, 166, 168.
Fogo, C. C., 162.
Forgeries, 6, 27, 121, 122, 155, 158-160, 169.
Foy, Mr., 22.
Francis I, 7.
Franks, Sir W., 163, 184.
Fry Collection, The, 13.
Fry, Joseph, 76, 78, 80, 81.
Fry, Francis, 76.
Frye, Thomas, 9, 18.

Gainsborough, Thomas, 155.
Gamwell, "Guide to Swansea," 180.
George II, 157.
George III, 156.
George IV, 124, 127.
Gilbody, Mr., 96, 97.
Gillingwater, "History of Lowestoft," 140; "History of the County of Suffolk," 140.
Gloucester, Duke of, 163.
Gouyn and Sprimont, 21.
Green, Valentine, 155.
Grainger, George and Thomas, 151, 166.
Grainger and Wood: Grainger, Lee and Co., 151.
Granby, Marquis, 19, 157.
Gresley, Sir Nigel, 183.

Hancock, George (father and son), 53.
Hancock, Robert, 154-157, 159.
Hancock, Sampson, 2, 16, 48, 50, 61, 135, 136.
Hampton Court, Collection, 7.
Haslem, John, 53.
Haslem, "Old Derby China Factory," 47, 51, 172.
Heath, John, 101.
Heath, John and Christopher, 40.
Heathcote, Sir John Edensor, 100.
Hely-Hutchinson, Gen. Sir John, 56.
Herculaneum, 95, 97.
Heylin, Edward, 9.
Hicks, Meigh and Johnson, 131.
Hill, "Jocky," 52.
Hill, Joseph, 61.
Holdship, Richard, 76.
Hollins, Samuel, 89.
Hough, Bishop, 157.
Howard, Mr., 116.

Indian Nankin china, 129.

Japanese decoration, 14-16, 18, 27-29, 45, 72, 80-82, 92, 122, 123, 126, 130, 131, 159-161.
Jessop, Frank, 101.
Jewitt, Professor, 101; "Ceramic Art of Great Britain," 132, 136, 176, 183, 184.
Johnson, Dr., 37, 154, 176.
Joseph, Felix, 43, 61.

Kakiyemon, 14, 15, 27, 28, 72, 80, 81, 160.
Kändler, Herr, 19, 36.
Kauffmann, Angelica, 59, 157.
Kean, Michael, 41, 45, 58, 62.
Keeling, Anthony, 89.
Keys, Samuel and John, 53, 54, 61.
King of Prussia Mug, 16, 96, 155, 157.
Knight, Miss, 184.

Lamb, Charles, 8, 188, 191.
Latham, John, 174.
Le Quoi, 73.
Littler, William, 2, 98, 101-104, 106.

Liverpool, 15, 16, 93, 156.
Liverpool Museum, 93-95, 138.
Lloyd, Caleb, 76.
Longton Hall, 2, 5, 26, 41, 98.
Lowestoft, 5, 72, 78, 91, 140, 152, 153, 177, 183.
Lucas, Daniel, 52.
Luson, Hewlin, 140, 146.
Lyes, John, 150.
Lygo, Mr., 46, 172.

Macaulay, Lord, 8.
Mansfield, 64.
Mary II, Queen, 7.
Mason, Charles J., 130, 131.
Mason, Miles, 128, 146.
Mayer Collection, Joseph, 93, 95, 96.
Mecklenburgh, Duke of, 32.
Meigh, John and Charles, 132, 133.
Mills, Dr. 99.
Minton, Herbert, 134.
Minton, Thomas, 5, 111, 134.
Morley, Mr., 131.
Morris, Henry, 179.
Morse and Wood (Messrs.), 141.
Mortlock, 176.

Nadin, Russell, 184.
Nadin, William, 183, 184.
Nantgarw, 45, 65, 84, 113, 117, 168.
Napoleon I, 141.
Neale and Co., 187.
"New Canton," 11.
Nelson, Lord, 176, 177, 179.
New Hall, 5, 70, 78, 88, 146.
Nightingale, "Contributions towards the History of English Porcelain," 10, 15, 17, 98, 101.

Old Hall, 132.
O'Neale, Mr., 162.
Owen, Hugh, "Two Centuries of Ceramic Art in Bristol," 75.

Palissy, Bernard, 2.
Pardoe, Thomas, 84, 162, 170-174.
Pardoe, W. H., 175.
Pares, Mr., 44.
Paste, Hard and Soft, 70.
Patterns, Danger of relying on, 6.
Pegg, William, 47, 174.
Pennington, Seth, 93, 94, 96.
Perrin, Dyson, 19.
Pillement, Mr., 155, 156.
Pinxton, 64, 95, 146, 172.
Pitt, Thomas, Lord Camelford, 70.
Pitt, William, 157.
Plymouth, 4, 13, 68, 70, 76, 77, 79, 81, 87; Factory removed to Bristol, 70, 75, 143, 144, 147, 148, 163.
Podmore, R., 150.
Pollard, William, 179.
Potter, Rev. Robert, 147.
Poulson, Joseph, 134.
Pownall, William, 134.
Powys, Mrs. Philip Libbe, 164.

Rathbone, Mr., 100.
Ravenet, Mr., 154.
Redgraves, The, 145.
Reed, Mr., 181.
Reid and Co., 94.
Ridgeway, 5, 136.
Ridgway, Job, 136; John and William, 136.
Riley, 5.
Robertson, George, 52.
Robinson, Mr., 62.
Rockingham, 5, 118, 185.
Rockingham, Marquis of, 118.
"Rodney Jug," The, 49.
Rose, John, 113, 115, 168.
Ross, Mr., 154.
Roubiliac, 36.

Sadler and Green, 94, 96, 97, 154.
St. Cloud, 13, 55, 68.
St. Vincent, Lord, 73.

Schreiber Collection, 18, 19, 22, 33-36, 71, 72, 106.
Seago Collection, 146.
Sèvres, 32, 34, 43, 53, 54, 60, 64, 73, 84, 113, 114, 118, 122, 129, 135, 161, 166, 175, 186.
Shaw, Simeon, "History of the Staffordshire Potteries," 21, 90, 98, 99, 103, 106.
Shaw, Rev. Stebbing, "History of Staffordshire," 100.
Shaw, William, "When I was a Child," 126.
Shelton, New Hall works at, 89.
Simpson, Carlos, 21, 116.
Sloane, Sir Hans, 35.
Smith, J. T., 36.
Smith, Mrs., 83.
Soar, Mr., 57.
Soqui, M., 73.
Spengler, John James, 57-59.
Spode, 5, 45, 92, 123.
Spode, Josiah, 123, 134.
Spreight, John, 137.
Sprimont, Mr., 21, 23-25, 119.
Staffordshire, Early, 5, 21, 41, 89.
Steele, Thomas, 51, 127, 135.
Stephan, 59.
Stephens, William, 73, 79, 86.
Stoke Museum, 130, 132.
Swansea, 45, 55, 65, 113, 114, 117, 119, 124, 168, 171, 172, 176.

Tebo, Mr., 19, 87.
Thomason, G., 41.
Thoms, Merton, 108, 142.
Thrale, Mrs., 176.
"Thumb Marks," 27.
Torksey, 66.
Transfer-printing, 15, 16, 94, 148, 154, 158.
Trapnell Collection, 86.
"Trotter's pattern," 50.
Turner, John, 89.
Turner, Thomas, 111-113, 116, 134.
Turner, W., "Ceramics of Swansea and Nantgarw," 45, 64, 67, 169, 172, 176, 177, 179.

Victoria, Queen, 137.
Victoria and Albert Museum, Collection at, 13, 15, 16, 18, 19, 22, 28, 30, 33-36, 71, 72, 99, 100, 106, 120, 128.
Vienna, 79.
Vivian, Graham, 178.

Walker, Brown, Aldred, and Richman, 140.
Walker, Samuel, 113, 168.
Wall, Dr. John, 149, 150, 152, 155, 161.
Wallis, Thomas, 95.
Walpole, Horace, 8, 32, 35, 55.
Warburton, Jacob, 89, 90.
Ward, John, 46, 91, 99, 100.
Watkins, "Life of Queen Charlotte," 32.
Watteau, 32, 33, 155, 156, 162.
Webb, Mrs., 134.
Webster, Moses, 50, 162, 180.
Wedgwood porcelain, 138, 187; Imitations of, 187.
Wedgwood, Aaron, 98.
Wedgwood, Josiah, 7, 82, 100, 104, 123, 138; Josiah (jun.), and John, 138.
Weatherby, Mr., 9.
Wesley, John, "Journal," 136.
Wheeldon, William, 51.
Whitehead, Mr., 89.
Willett, Henry, 11.
William IV, 127.
Williams, Sir Charles Hanbury, 109.
Withers, Edward, 48.
Woffington, Peg, 13, 34, 60.
Wolfe, General, 19.
Wood, Aaron, 89, 181.
Wood (Enoch), Collection, 105.
Woodward, Mr., 13, 34, 36.
Worcester, 4, 5, 14-17, 19, 41, 45, 50, 72, 73, 76, 78, 80, 81, 96, 111, 112, 142-145, 147-149, 186; Forgeries, 6.
Worthington and Green, 97.

Young, William Weston, 169, 174, 177, 179.

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.